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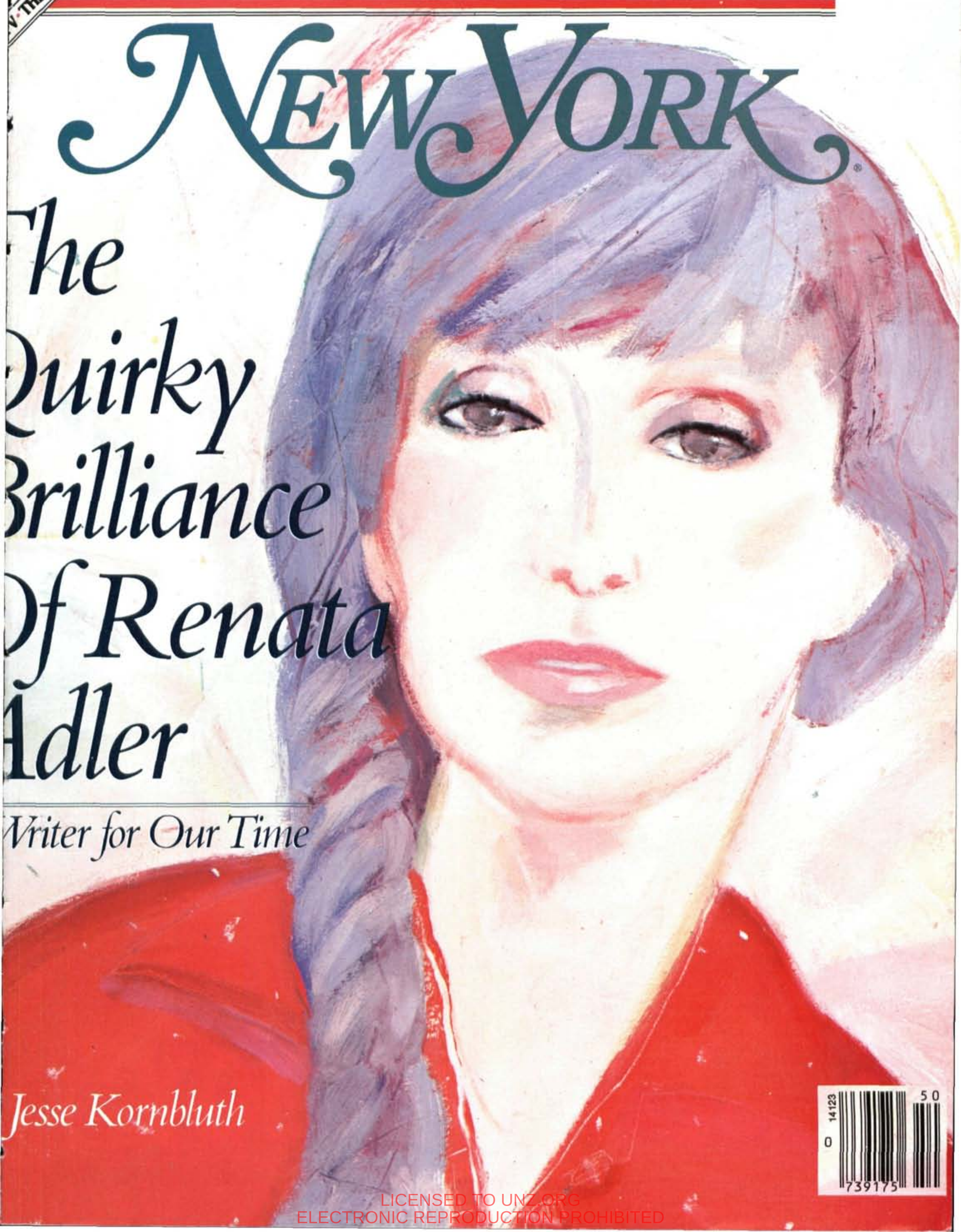
V · THEATER · RESTAURANTS

The Death of a Young Actor, by Michael Daly

Where to Get Your Ruined Clothing Rewoven

NEW YORK



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riter for Our Time

Jesse Kornbluth

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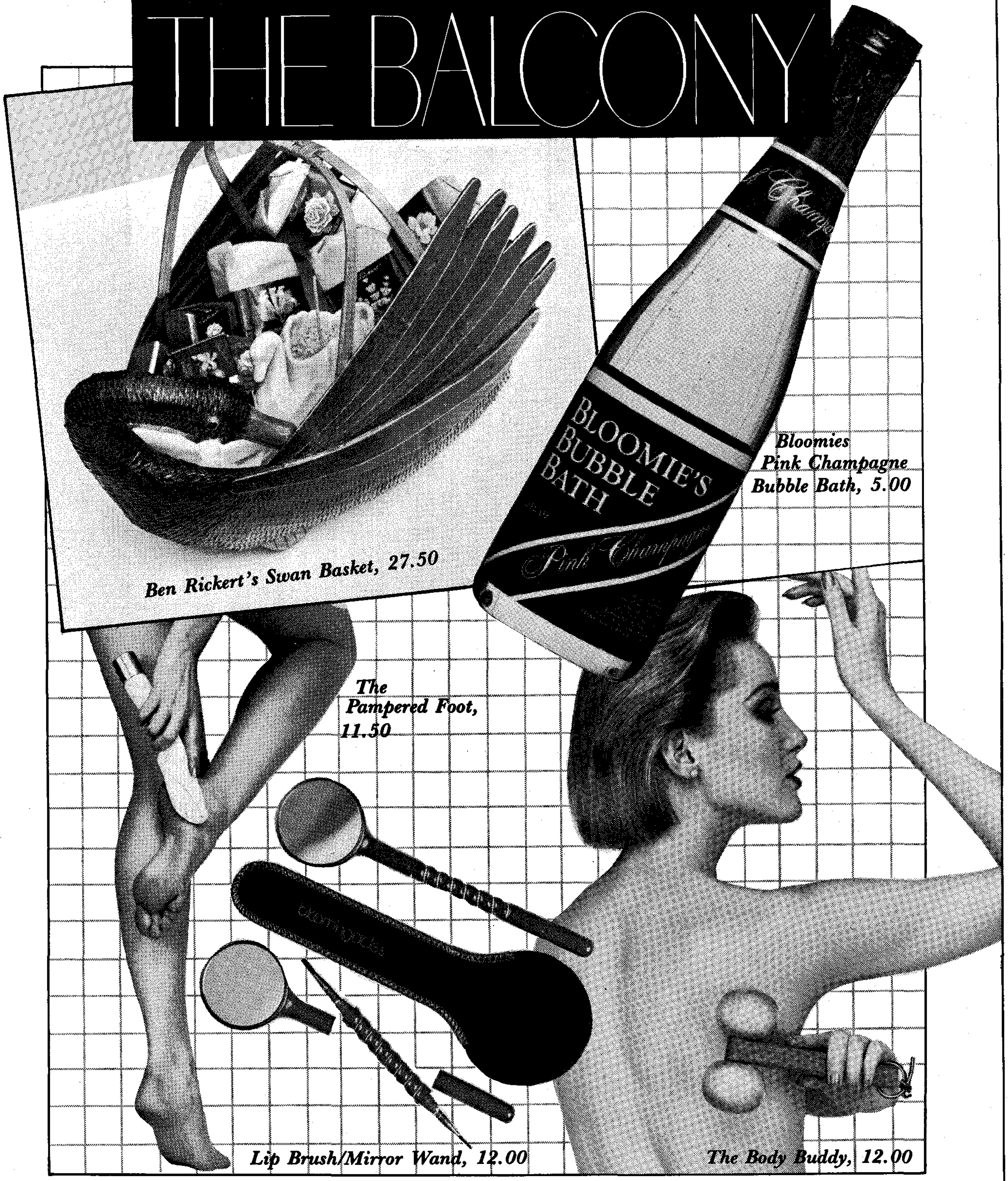
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he Quirky Brilliance f Renata Adler

y Jesse Kornbluth

nsecure and reclusive, panicked by deadines, Renata Adler is nevertheless able to roduce articles and books of compelling ntelligence and courage. Almost as comelling are her legendary eccentricities. This veek, Knopf will publish her second novel, *itch Dark*, a book that explains why she is n important writer and a cultural power.

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A Death in the Theater

By Michael Daly

James Hayden's friends knew him as someone who never seemed to be in a bad mood and who was always interested in their problems. But few of them knew that the actor who had so stunningly portrayed a narcotics addict in *American Buffalo* had a drug problem himself—until November 8, when James Hayden died of a heroin overdose.

54

Holey, Holey, Holey

By Ruth J. Katz

Mothballs to the contrary notwithstanding, holes do have a way of appearing in clothes. Ruth Katz has tried out the city's craftspeople who specialize in reweaving and such and found ten establishments that will do admirable repair work on even your holeyest of holeys.

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By Ellen Hopkins

In one out of five trials in New York State, it takes more time to choose the jury than to try the case. Why? Because the lawyers insist on questioning potential jurors directly. They believe they can pick up on clues to which ones might favor their clients, and vice versa—clues like religion, clothing, favorite TV shows and periodicals, even body language. It's a chancy exercise at best.

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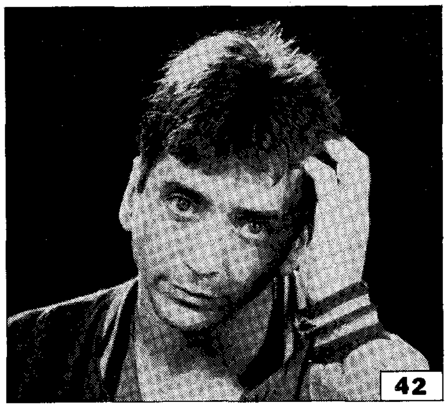
By Kay Larson

Just what *is* performance art? A recent offering at the Brooklyn Academy of Music made it all quite clear.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Cover: Illustration by Vivienne Flesher.

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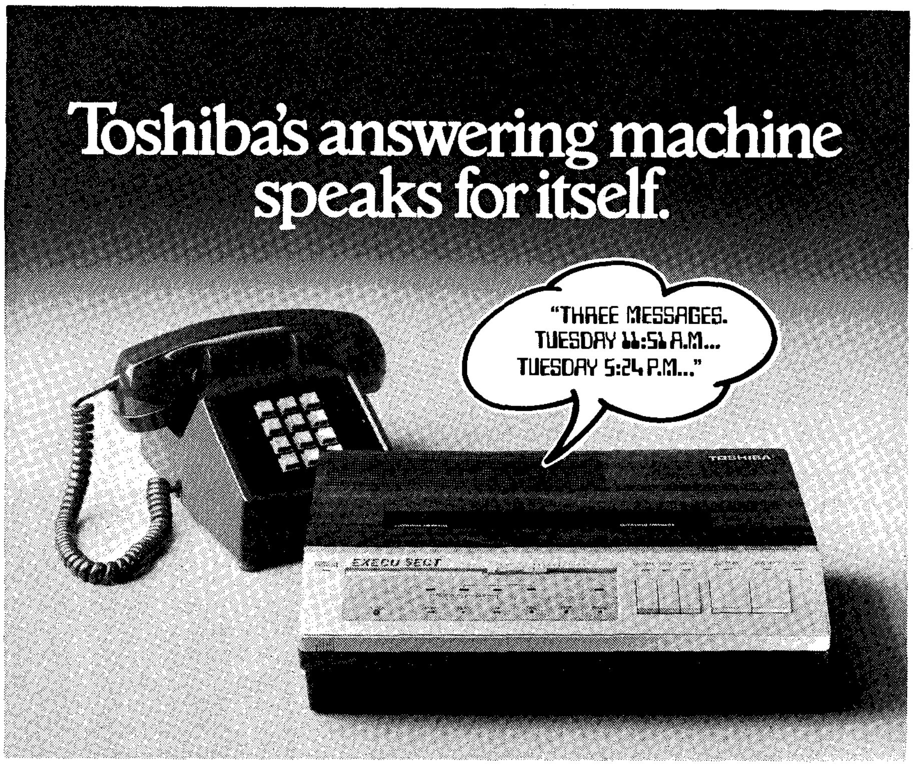
Photograph, left: Richard Avedon.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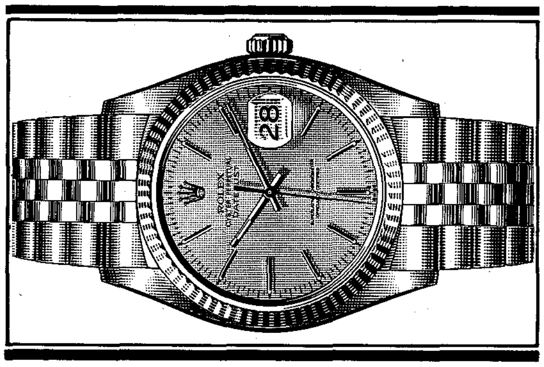

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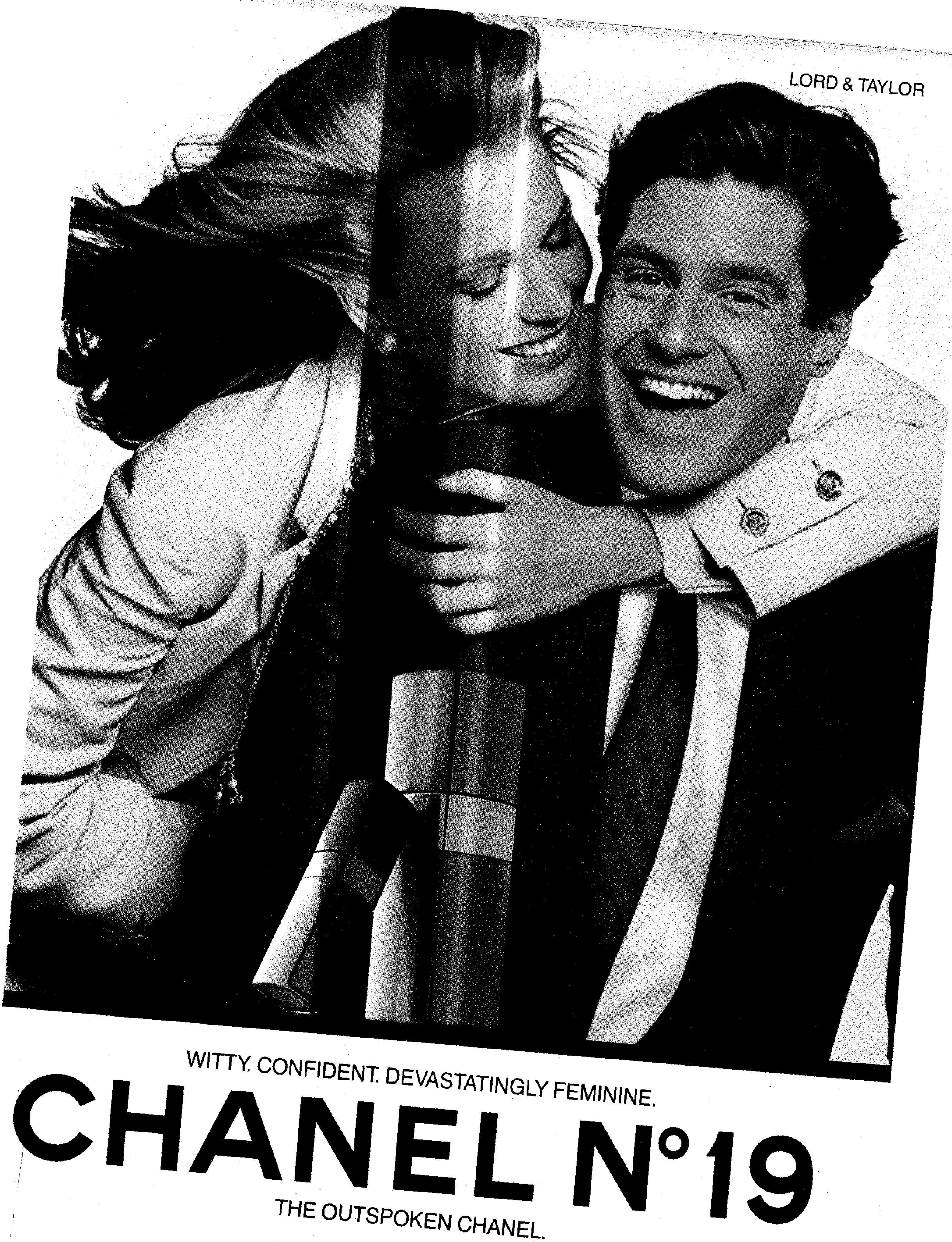
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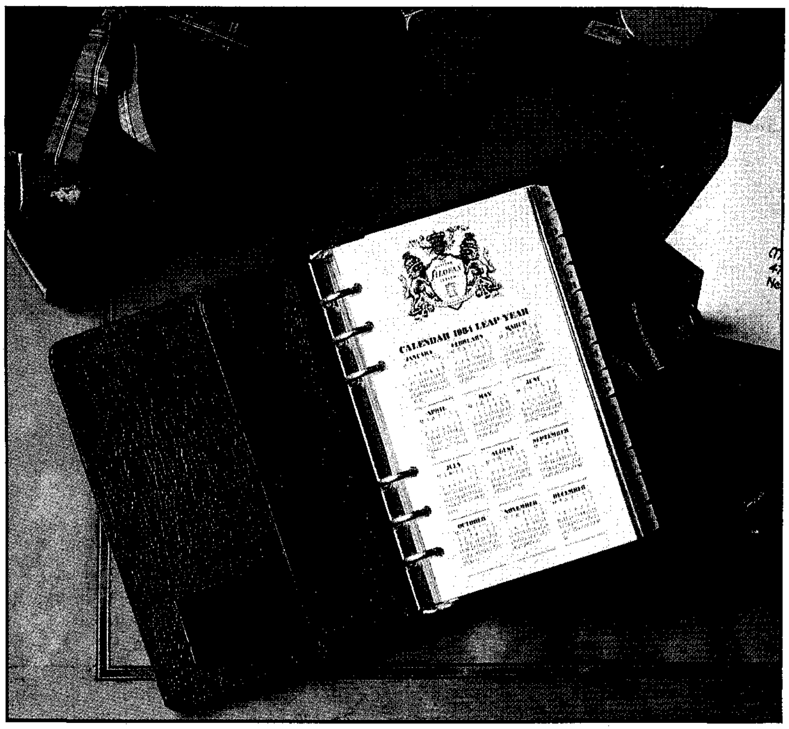

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LETTERS

Write-in Ballot

MICHAEL KRAMER DESERVES A LOT OF credit for giving the devil his due ["Thinking About Reagan," November 21]. I didn't vote for Reagan last time but certainly will the next. Although Kramer's praises were faint, they were strong enough to persuade me.

Howard Purcell
Amagansett, N.Y.

MICHAEL KRAMER POSED THE QUESTION: "Would you feel relieved if tomorrow Reagan unexpectedly announced that he wouldn't seek re-election?" Most of the civilized world should join in with my vehemently positive response. Reagan would do us all a favor by packing it in and going back to the ranch.

Ray Robinson
Manhattan

I'M A LONGTIME FAN OF MICHAEL Kramer's political reporting and have never been one to rush to Reagan's defense. However, I believe that Kramer lost his objectivity in his slanted piece on Reagan's presidency.

Peter Miller
White Plains, N.Y.

I AM BAFFLED BY THE WIDESPREAD UNwillingness (shared by Michael Kramer) to accept Reagan's successes for what they are. He has kept his promises—people just don't seem to be used to politicians' doing that.

Eugene H. Czajkoski
Tallahassee, Fla.

Women in Blue

WHEN POLICE OFFICER VERTEL MARTIN stepped off a train last August to supervise the arrest of my assailant, my first impression was of someone's kid sister ["New Wave Cops," by Michael Daly, November 14]. My final impression was of a future police chief. I once doubted the suitability of women as transit cops, but I was wrong. The only spectator unimpressed by Martin's obvious excellence was Police Officer John Duffy, the rookie first to arrive on the scene. Her competence was old news to him. He nodded and smiled when I said, "She's really something." "Oh yeah," he agreed. "She's great. We're lucky to have her." Indeed we are.

Name withheld
Manhattan

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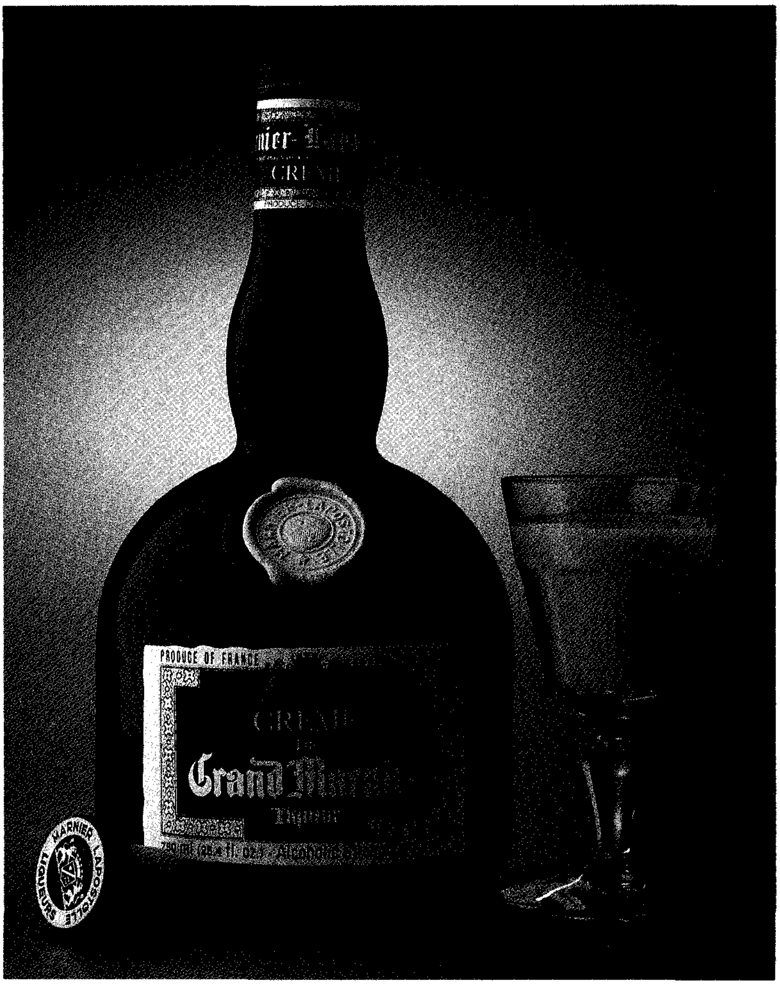
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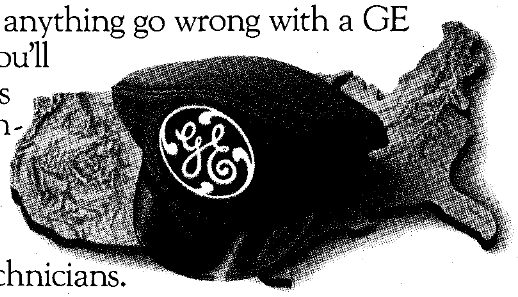

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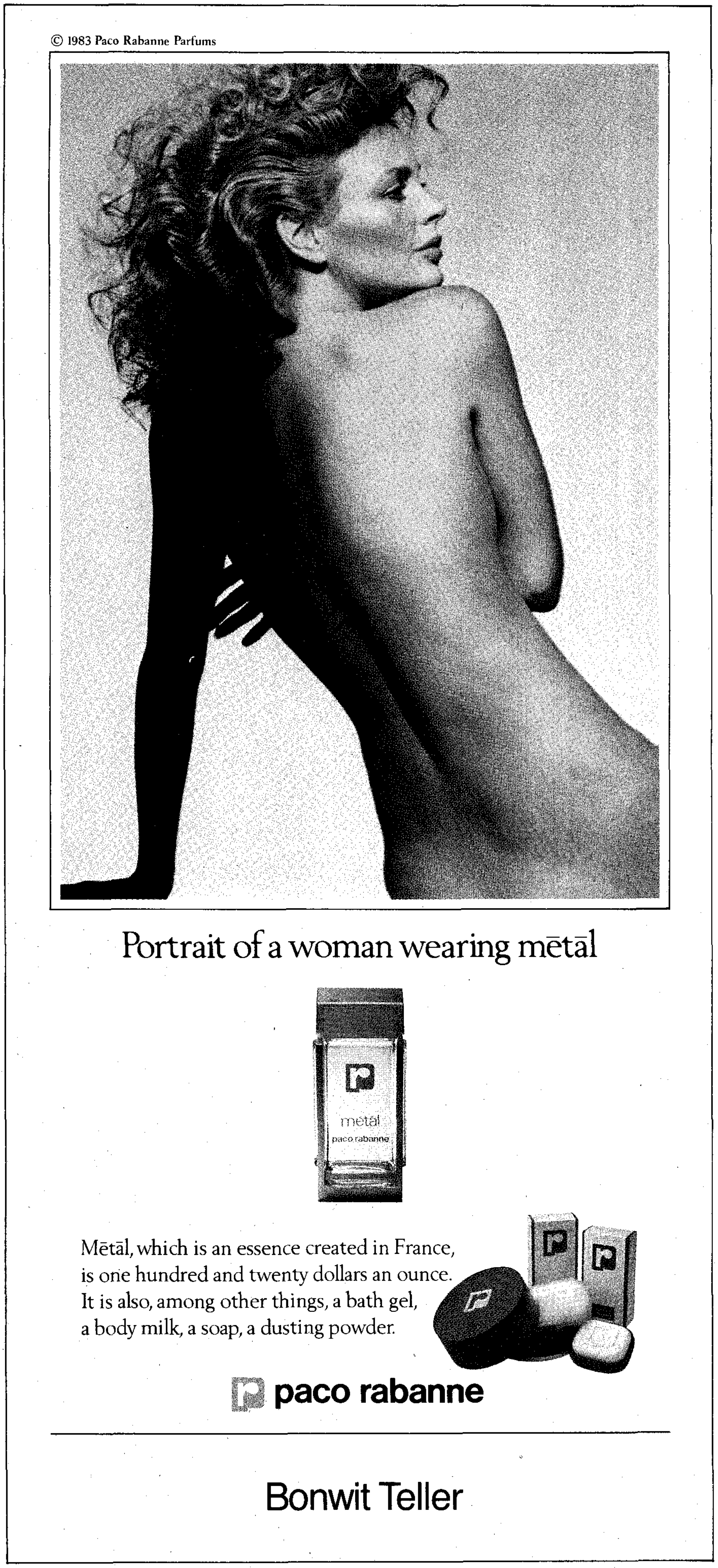

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Portrait of a woman wearing mētāl

Mētāl, which is an essence created in France, is one hundred and twenty dollars an ounce. It is also, among other things, a bath gel, a body milk, a soap, a dusting powder.

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Bonwit Teller

WHILE I MIGHT BE CONSIDERED A "NEW Wave cop"—less than three years on the force, a college graduate, and raised in Suffolk County—I also feel part of the old wave, which is white, male, and over six feet tall. If these people are such a plus to the city, why did it take a lowering of standards and a court-imposed hiring quota for them to become police officers in the first place?

Robert Thursland
Manhattan

A Moveable Feast

GAEL GREENE SHOULD BE CONGRATulated for her coverage of the City-meals-on-Wheels program ["Cityside: Special Deliveries," November 21]. The program previously served 215 seniors living between 59th and 106th Streets, and now is able to reach 290 elderly people from 45th to 120th Street. The program's expansion is largely a result of the generous efforts of people like Gael Greene.

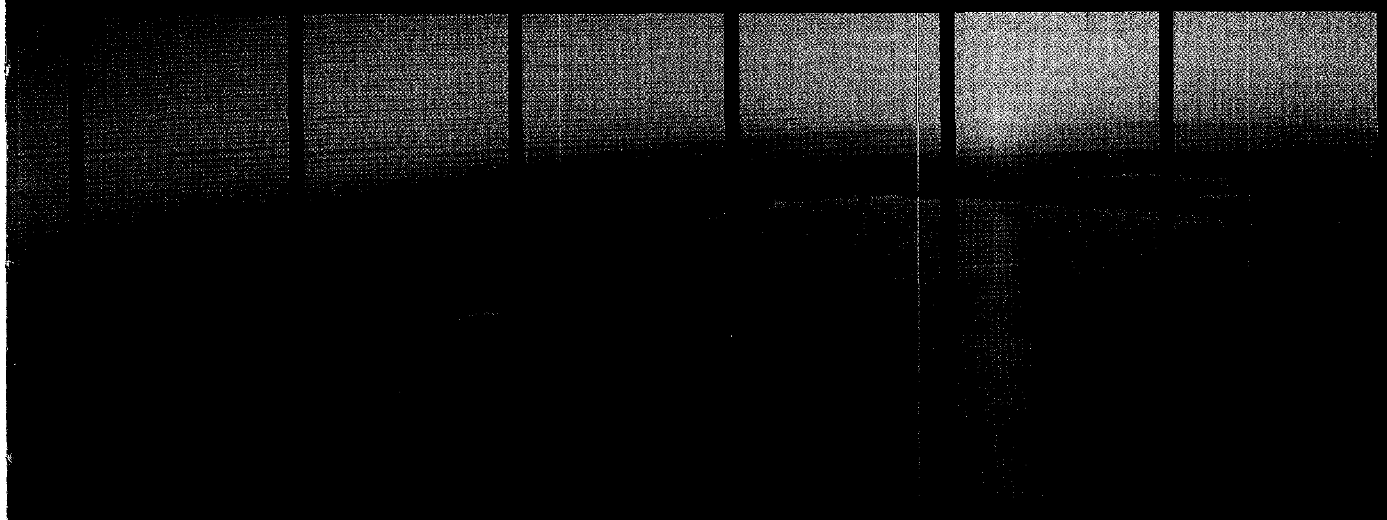
Carol Tweedy
Executive director
Stanley M. Isaacs Neighborhood Center
Manhattan

She Works Hard for the Money

TONY SCHWARTZ'S ARTICLE ON CHARLES Schumer ["Congressman Under a Cloud," November 21] characterized as "troublesome" the charge that I received a "substantial raise" when I returned to the Assembly payroll in late 1980 as Mr. Schumer's administrative assistant, after running his congressional campaign. There was no "substantial raise." For the eight weeks from early March to early May 1980, I was paid $6,300 for my work on Assemblyman Schumer's staff. I resigned from the Assembly staff and received $200 per week for my work in the congressional campaign until the Democratic-primary election on September 9, 1980. From September 9 to the general election on November 6, 1980, I worked principally on Assembly matters, since there was only token Republican opposition and the campaign was minimal. During that period I received no pay from any source—neither campaign nor Assembly. I returned to the Assembly staff after November 6 and was paid $5,900 during the last seven weeks of the year, while Mr. Schumer was still an assemblyman.

Carol Kellermann
Brooklyn

AT LAST, A FAIR PRESENTATION OF THE Representative Charles Schumer story. I am concerned that the Schumer experience will serve as a message to other bright, dedicated, hardworking individuals to seek a career in something other than public service. Only $60,000 available for legal fees after so many years of



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WED 7	Continental, English & American Silver
TUES 13	19th Century Furniture, Porcelain, Rugs, Sculpture & Works of Art
WED 14	Antique & Fine Jewelry
THURS 15	American Arts & Crafts, Art Deco & Art Nouveau
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Nurturing Nature

IT WAS WITH GREAT DISPLEASURE THAT I read Jane Wholey's article on breast-feeding ["Health: Breast-Beating," October 31]. As director of pediatrics, I am very proud of the role Beth Israel played and continues to play in maternal and child health. Our institution has one of the largest obstetric services in all New York City, with a record of excellence in maternal and neonatal care second to none. We have one of the highest rates of breast-feeding mothers and arrangements for rooming-in and demand feeding of all the hospitals in the city. Furthermore, Dr. Marvin Eiger, whom you quote in the article, is an active member of my department and its teaching staff, and a world authority on breast-feeding. His expertise is imparted to all our pediatric and nursing trainees. One would never know this by reading your article.

Richard J. Bonforte, M.D.
Beth Israel Medical Center
Manhattan

YOUR RECENT ARTICLE ON BREAST-FEEDing was inaccurate and unfair to Beth Israel Medical Center. The Beth Israel staff has always offered strong support to mothers who breast-feed, and the comments attributed to the staff [by Mary M., whose experience at Beth Israel was reported in the article] are unbelievable.

Robert C. Wallach, M.D.
Beth Israel Medical Center
Manhattan

Jane Wholey replies: Beth Israel does indeed have some distinguished advocates of breast-feeding among its affiliated doctors. The maternity floor also has some commendably progressive features like rooming-in and demand feeding. The point of the article, however, was that even at a time of generally heightened consciousness about breast-feeding, something in the hospital environment discourages mothers—even at Beth Israel. The Mary M. incident that I reported took place four years ago, and no doubt progress has been made since it occurred. But in 1982, when the Department of Health did a two-month study of breast-feeding in hospitals in this city, Beth Israel ranked thirteenth (out of 40) in percentage of mothers exclusively breast-feeding upon discharge (35 percent; another 23 percent used both breast-feeding and formula). The hospital ranked twelfth out of 44 hospitals in percentage of ward patients exclusively breast-feeding (22 percent; another 10 percent used both breast-feeding and formula). ▬

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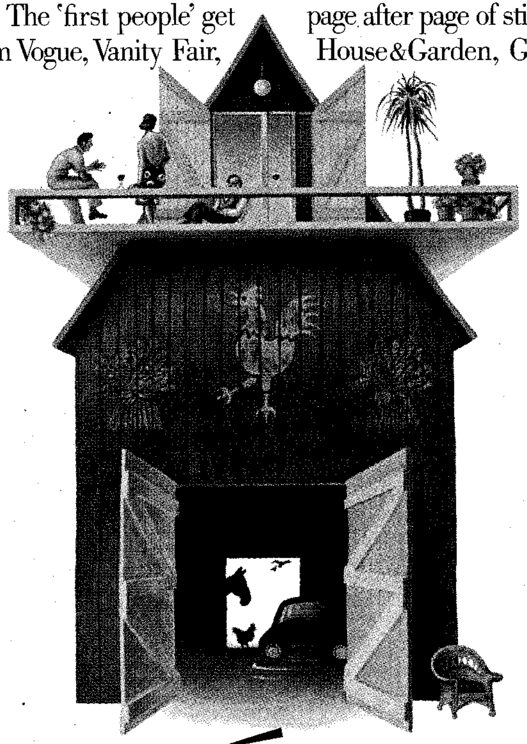

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INTELLIGENCER

Election Money: A New Loophole

A WAY OF DUCKING THE post-Watergate limits on federal-election-campaign spending seems to be gaining popularity.

Party operatives, wealthy individuals, and perhaps corporations and labor unions are funneling cash to federal candidates through state party organizations. That's the word from the Center for Responsive Politics, a Washington think tank working with William Oldaker, formerly the Federal Election Commission's general counsel.

The law limits or bans most such donations. But a 1979 legislative amendment allows parties and individuals to give unlimited sums for certain purposes to state party committees, who don't have to disclose the source of these funds to the federal government.

"This amendment allows for laundering of money to help federal candidates," said Peter Fenn, the center's executive director. "In one state, we've found that the Republican National Committee transferred money to the state party that paid for phone banks for a Senate candidate."

Oldaker and Fenn calculate that in 1980 the G.O.P. plowed about $10 million into the states under the amendment, and the Democrats about $2 million.

Shielding Brooke's Nude Photos

Brooke: *Good news.*

WILL GARRY GROSS'S CONtroversial nude photos of Brooke Shields at age ten ever reach the market?

Fine Art Acquisitions had a license to distribute the shots and planned to bring them out as posters. But the company recently sold the rights back to Gross.

Fine Art sells sculpture by Erté—six of whose works are in Brooke's collection. "I felt these photos didn't fit the image of our company, and Erté's representatives weren't too happy about the project, either," said Fine Art president Harris Shapiro.

Printer Sidney Rapoport said he was asked to do the poster for Shapiro but got cold feet—because his principal clients are alumni of Princeton, Brooke's school. "I realized she was on the campus, and, with Princeton having a real old-boys' network, I decided to decline," Rapoport said.

Did pressure from Brooke's mother, Teri, who unsuccessfully sought a legal ban on publication of Gross's pictures, also have an influence? "No," said Shapiro, "but when Teri called looking for other Erté pieces for Brooke, she was very happy when I told her our decision."

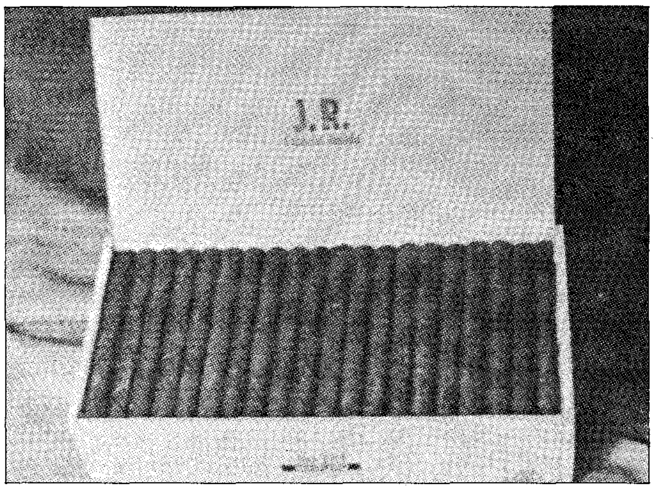
Havana Cigars Evade Embargo

FOR THE FIRST TIME SINCE the United States embargoed Cuba, in 1963, New Yorkers can legally lay in a supply of Cuban cigars for Christmas.

Some 200,000 cigars made by a Havana company in 1958 have been acquired by J-R Tobacco, which has convinced U.S. Customs that the cache is exempt from the embargo on Cuban imports.

"The cigars are a pre-Castro product, but we had to get government permission to import them," explained Arlan Ettinger, president of Guernsey's, an East Side firm that will auction the cigars on December 9. "The cigars were being shipped to Spain when Castro took over. They sat in a Spanish warehouse because the importer died and his heirs spent fifteen years bickering about the will."

The bidding is expected to go as high as $300 a box.



The real thing: *Cuban cigars for as much as $300 a box.*

Statue of Liberty Campaign: Getting Honor-Rolled?

A WASHINGTON FUNDraiser is using President Reagan's name to promote an unauthorized "Save the Statue of Liberty" campaign, angering both the White House and the official statue-renovation effort.

Tony Campaigne's Foundation to Rebuild America has mailed out over 30,000 letters asking people to contribute to his fund and show their "support" for Reagan. The letter promises that donors' names will be "inscribed on the 'Statue of Liberty Roll of Honor.' "

"He has made no attempt to contact us. There is no 'roll of honor,' " said Gary Kelley, controller of the federally authorized Statue of Liberty–Ellis Island Foundation.

White House Deputy Counsel Richard Hauser told *New York* that his office warned Campaigne last year to stop using Reagan's name to drum up money for a "National Day of Prayer and Fasting." He called the new campaign "misleading."

Campaigne, a former Republican congressional candidate from New Hampshire, vowed he'll continue using Reagan's name because "I don't consider this a political issue." He said that all the funds raised in his 1982 drive went to pay his foundation's costs, but he said he expects to give up to 70 percent of what he currently raises to the official statue foundation. And what about the roll of honor? "That is something we set up ourselves," Campaigne said.

BY SHARON CHURCHER

Photograph, top: Paul Adao.

Getting a Rise out of Broadway

BROADWAY'S TWO BIGGEST theater owners have tipped their hands about the skyscrapers they hope to build if the city approves changes in the zoning law.

The proposal, being considered by Mayor Koch's Theatre Advisory Council, would allow existing air rights to build on top of theaters to be "floated" to other construction sites in the Broadway neighborhood.

At the council's last meeting, Shubert Organization chairman Gerald Schoenfeld said his company would use such a zoning change to put up a high rise on a parking lot adjoining the Broadway Theatre, on 53rd Street. "He has made it no secret at other meetings that he'd like to transfer air rights to this lot from the Winter Garden, three blocks away," said a source close to the council, which hopes its proposal will preserve theaters by augmenting the incomes of their owners.

NEIL SIMON
SIMON

High anxiety: *A tower could be erected over the Neil Simon.*

The source said Nederlander Organization president Robert Nederlander talked of putting a skyscraper over the Mark Hellinger and Neil Simon Theatres, between 51st and 52nd Streets. "The Shubert building theoretically could go over 100 stories, and the [Nederlander's] would also be enormous," a council member said.

Schoenfeld confirmed that the parking lot had development "potential," but denied any specific plans to transfer air rights to it. And Nederlander said he'd mentioned the Hellinger-Simon site "just as an example of what we want to do."

ABC Movie: The Last Taboo

ABC-TV, WHICH HAD A tough time selling *The Day After* to advertisers, is taking on another dicey subject: incest.

Something About Amelia, a made-for-TV movie about a father (played by Ted Danson, of *Cheers*) who abuses his daughter (Roxana Zal), is being brought out in January by ABC Theater—which was responsible for the nuclear-war drama. It also stars Glenn Close.

"ABC Theater was brought into existence because [ABC motion-picture chief] Brandon Stoddard felt there had to be a place on TV where the primary concern was not ratings," executive producer Leonard Goldberg told *New York.*

Family way: *A little incest.*

"Though this film explores the last [television] taboo, it's not exploitive," added Goldberg, whose credits include the feature film *WarGames.* He says his new film draws on advice from the head of a Los Angeles center for sexually abused children, and has passed muster with ABC's censors. "I think some advertisers may be put off initially, but once they've seen *Something About Amelia,* there shouldn't be a problem selling it."

Jimmy Carter's Library Flap

THOUGH JIMMY CARTER'S proposed Presidential Library and Center, in Atlanta, will offer a "crisis resolution" service, local people claim the ex-president isn't interested in trying to make peace with his new neighbors.

CAUTION, a group of organizations in northeast Atlanta, where the library will be located, complains that for the past year it has kept asking Carter to meet with it to discuss one part of the project: a four-lane, $17-million, 2.4-mile-long "Presidential Parkway." Critics charge the highway will destroy a chain of parks designed by Frederick Olmsted.

"The existing roads are adequate for Carter's library," contended Dave Walbert, attorney for CAUTION, which has been joined in its opposition to the road by 794 faculty and staff members of Emory University—the library's sponsor. "But Carter has said a meeting would be 'inappropriate.'"

Dan Lee, Carter's chief of staff, told *New York* that the former president wouldn't meet the group, because "he was not the one that designed that parkway."

Cuban Missiles: Khrushchev's Double Play

SOVIET PREMIER NIKITA Khrushchev "tricked" both his Kremlin colleagues and Fidel Castro in order to get the missiles into Cuba in 1962, according to a new book by a former close associate of the Cuban leader's.

Castro: *"Tricked."*

Khrushchev sent secret word to Castro that the Cubans needed Russian rockets because "the United States was preparing an invasion of Cuba and . . . all Soviet diplomatic attempts to stop it had failed," writes Carlos Franqui in *Family Portrait With Fidel,* which Random House will publish in January.

Franqui says Khrushchev "played the same trick on the Soviets that he played on the Cubans": He told other Soviet leaders that Castro had asked for the missiles because he feared an impending U.S. invasion. John F. Kennedy "didn't seem to be going along" with C.I.A. invasion plans after the Bay of Pigs fiasco, Franqui writes, but Khrushchev orchestrated the ruse because "the missile business was one of [his] pet projects."

Franqui, who was Castro's propaganda minister during the revolution and the early years of the regime, fell from favor in 1966 because, he says, he criticized increasing Russian influence over Cuba. He emigrated to Italy in 1968.

Photographs: top, Don Hamerman; bottom, Lochon/Gamma-Liaison.

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The Bottom Line/Jack Egan

ALUMINUM'S BRIGHT FUTURES

A New Commodities Play

ALUMINUM, THAT COMMON COMPONENT of soda cans and siding, has turned into the glamour commodity of 1983. Since the beginning of the year, the price of the light, versatile metal has climbed nearly 60 percent—hitting a recent high of 76 cents a pound—as demand has outstripped production.

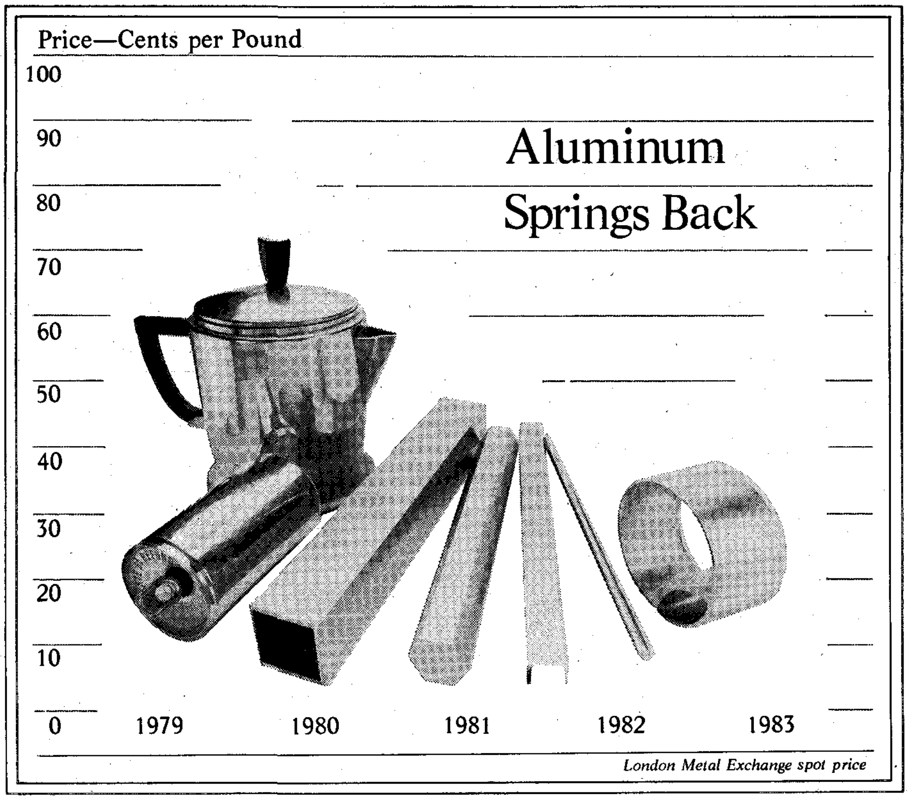
This Thursday, New York's Commodity Exchange, or Comex, plans to begin trading a new futures contract in aluminum, pending expected approval by the Commodity Futures Trading Commission, the regulatory authority for the futures industry.

The aluminum contract will be the first new metals future to be introduced in this country since trading in gold opened up in 1975. The London Metal Exchange has offered an aluminum contract for five years now, and it has steadily grown in popularity.

The Comex, which currently features silver, copper, and gold futures, and is the country's leading metals exchange, expects its aluminum contract will be a big hit with both commercial customers and speculators. Potential users of the new aluminum contract also expect it to get off to a fast start. "It will be a good hedging medium for anyone who is in the trade, from producers to consumers to merchants," says Fred Lonner, an aluminum trader for Philipp Brothers. "The contract will enable people to book orders at a fixed price for relatively far-forward delivery and minimize the price risk."

"A lot of people in the aluminum industry will be hedging who have not done it before," says Ronald Hersch, manager of the metals department at Shearson/American Express. "For them, trading on the London Metal Exchange has been somewhat complex, in part because the contract is in British pounds and not in U.S. dollars." Hersch also sees an appeal to speculators: "This is a big market. We currently trade aluminum from 2 A.M. to 7 P.M."

Not everyone is enthusiastic. The Aluminum Company of America, which was almost the entire U.S. aluminum industry before being broken up in a government antitrust action after World War II, has opposed the Comex plan. "We are not in favor of trading aluminum as a commodity, because it disrupts the marketplace and puts emphasis on trading the metal, rather than fabricating the metal," says an Alcoa spokesman. He declined to comment on reports that Alcoa, despite its protestations, is nonetheless preparing to trade futures on the Comex.



Alcoa and some other big producers are not simply worried that they will lose their influence over pricing, something that has been happening anyway. The big producers are also concerned that a large move in futures prices due to a temporary shortage or a market squeeze could cause havoc in the industry and lead to long-term substitution of other metals—such as copper—for aluminum.

The Comex aluminum contract is for 40,000 pounds of high-grade aluminum. At 70 cents a pound, a contract would be worth $28,000; at 75 cents, $30,000. Each one-cent move up or down translates into a $400 change in the contract price. On any trading day, the price fluctuation for each future delivery month is limited to 5 cents per pound above or below the closing price on the preceding business day. There are no limits on price moves for the current delivery month.

The Comex won't set its margin requirements until trading starts, but the minimum cost of a contract for speculators may be as low as $1,000, or about 3 percent of the contract value at current aluminum prices. Each brokerage firm will set its own margin requirement, which will in no case be less than the Comex minimum. As with other futures contracts, this small margin provides enormous leverage and also creates considerable risk.

A speculator purchasing an aluminum-futures contract is betting the price will go up. For example, if he buys a March contract at, say, 75 cents a pound, he's hoping the price will rise before the contract expires. A rise of just a few cents could double his investment. If the price drops, however, he could get a margin call, which means he'll have to put up more money or be sold out of his position. Conversely, the sale of the same futures contract is a bet the price will decline. The seller makes a profit by purchasing an offsetting contract at the lower price. A rise in price in this case can lead to a loss, or at least a margin call.

Unlike the speculator, who takes a risk, a hedger wants to eliminate it. He is interested in knowing in advance what the exact price for aluminum will be. For example, an automobile manufacturer might buy aluminum futures to guard against price increases and to know beforehand the cost for this raw material.

Aluminum is the third-most-abundant element in the earth's crust, after oxygen and silicon. Unlike other metals, how-

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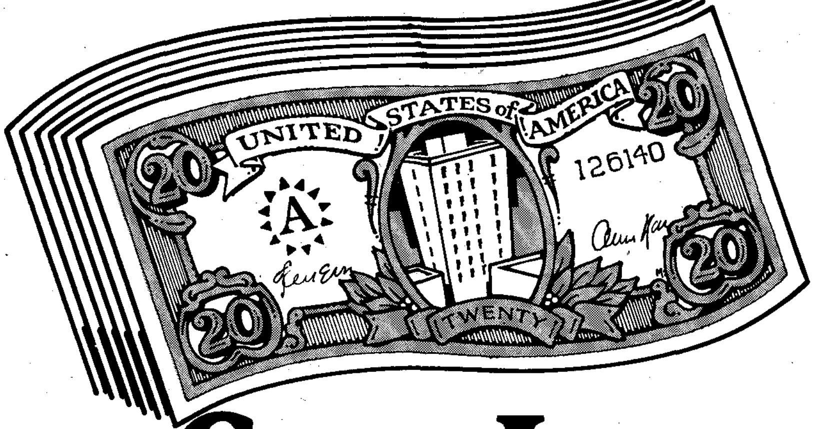

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ever, aluminum is never found in its pure form but occurs instead in bauxite and other aluminum ores, found mainly in Australia and developing countries such as Jamaica, Guinea, and Surinam. The United States has virtually run out of usable ore and must rely on imports for nearly all of its aluminum production. But because the rise in aluminum is mainly the result of closed production facilities, Third World exporters of bauxite aren't expected to benefit quickly.

Until the advent of modern refining processes, aluminum was a semiprecious commodity, selling for more than $500 a pound in the 1850s. It takes four to six tons of bauxite to produce a single ton of aluminum. The process requires huge amounts of energy, which becomes the crucial cost component.

During the 1960s, when oil and energy were cheap, aluminum demand doubled from 5 million to 10 million tons a year. Producers built factories using oil-fired smelters. When the oil crisis arrived, production costs soared. The per-pound price of aluminum surged from 20 cents in 1970 to $1 by 1980.

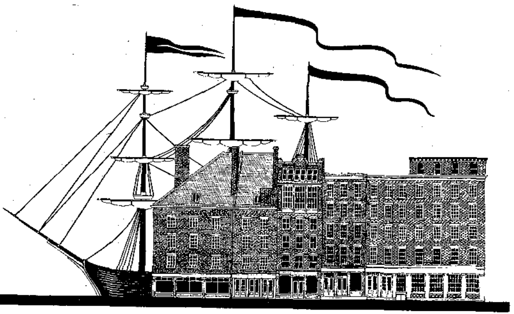
The world recession of 1980-82 caused the first major drop in aluminum production since World War II, and the decline in demand lowered spot prices on the L.M.E. to an equivalent of less than 42 cents a pound. At the same time, the cost of producing aluminum in the United States stayed at around 76 cents a pound. As a result, many production facilities were closed down.

This year has seen a big turnaround in demand. Many industries that use aluminum, including packaging, cars, and kitchen appliances, have been leaders in America's economic recovery. The Reagan defense buildup has also required heavy purchases of aluminum for planes and ships. Production has failed to keep up, pushing the per-pound price of aluminum sharply higher. Last week, a pound of aluminum was selling for about 70 cents.

What lies ahead? A new report by the London Metal Research Unit of Shearson/American Express says that "an aluminum shortfall could well develop towards the end of 1984." Aluminum prices will have to rise to about $1 a pound in 1984 "to encourage the start-up of idled capacity."

Without sufficient start-up by the end of 1984, "there will be the very real possibility of a metal shortage leading to extreme price rises and price volatility," the report concludes.

Given this scenario, aluminum will continue to be one of the most volatile and interesting commodities in the months ahead. By introducing futures trading at this time, the Comex could have one of the hottest commodity contracts of 1984. ■



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The National Interest/Michael Kramer

IN STEP

Reunited: *Shamir and Reagan move as one.*

The New U.S.-Israeli Amity

NO ONE'S QUITE SURE OF THE DETAILS, and the survivor isn't talking, but the story is that Yitzhak Shamir once killed a man on a beach near Tel Aviv. There was even a play about it in Israel not long ago. But the incident, if it ever happened, took place in the old days, decades before Shamir became prime minister following Menachem Begin's resignation last summer, back when the "Tiny Terrorist," as he is known to the Jerusalem press corps, was a leader of the Stern Gang, an underground group of Zionists who fought Britain's rule of Palestine before Israel won its independence, in 1948.

Shamir is one of the few from that period who haven't written about their experiences, but he had enough adventures to fill a shelf of Robert Ludlum novels. It was the Stern Gang that regularly assassinated British officials, including an English minister of state for the Middle East and Swedish Count Folke Bernadotte, who was serving as a United Nations representative in the region.

After the war for independence, Shamir served in a variety of posts, one of which was in Israel's secret service, the Mossad.

Shamir is taciturn, cautious, and diplomatic. There won't be any angry phone calls between him and Ronald Reagan as there were between the president and Menachem Begin. But that doesn't mean Shamir will deviate from Beginism. He's a tough cookie—and at times in the past he's been even tougher than Begin: Shamir opposed the Camp David peace accords; he believed Begin had gone too far and given too much. At the beginning of Israel's invasion of Lebanon, in June of 1982, Shamir reportedly urged that the Israeli army enter Beirut immediately, rather than lay siege to the city. And the commission that investigated the atrocity at the Sabra and Shatilla refugee camps censured Shamir, who was then foreign minister, for failing to pass on information about the massacre that he had received from another Israeli minister.

None of this history counted for anything in Washington last week. Shamir came to see Reagan with a shopping list and walked away with the store. Israel will be getting increased military aid—which it won't have to pay back—and help for its beleaguered economy. (It will also enter into a more defined "strategic cooperation" with the United States.) And for all of this, it gave nothing outright in return: It did not agree to modify the May 17 Israeli-Lebanese peace agreement. It did not move an inch from its rejection of the Reagan plan for peace in the Middle East, a proposal that speaks of a Palestinian entity on the West Bank in association with Jordan. And it did not offer to change its policy regarding the continued construction of settlements on the West Bank.

What's going on here? The Reagan administration has decided it's currently better to appear closer to Israel than it has in the past two years. Part of this change is due to Ronald Reagan's having awakened to Arab intransigence, as represented by Syria's presence in Lebanon and its complicity in the attack on the American marines stationed at the Beirut airport. And part is politics: It's always wise to be on good terms with Israel when there's an election around the corner.

But that doesn't mean it's good policy. The Israelis, of course, think it is. "If the United States, Israel, and Lebanon will stick together, Syria will have to stop," says Defense Minister Moshe Arens. Perhaps.

It is true that the moderate Arab states have failed to deliver a reasonable peace for Lebanon, but the danger in going overboard in Israel's favor is that the more radical Arabs will be bolstered, since it is they who have always maintained that Israel is America's only true ally in the Middle East. It is possible, too, that the Soviets will play a greater role as supporters of the Arab radicals as America is seen to tilt again toward Jerusalem. It's all very tricky, and unfortunately history has proved that fluidity is the only course that has ever produced anything worthwhile in the Middle East—witness the Camp David accords, which carefully left the most difficult issues to be resolved in the future while grasping only the straws immediately available. Anytime positions harden and the United States moves from a role as honest broker, the situation bogs down, or gets worse.

It *is* conceivable, as the administration hopes, that Syria will pause in the face of an invigorated American-Israeli alliance. But it is just as possible that Syria will dig in its heels and read the internal dynamics of Israeli politics to mean that it's all a bluff, that Israel isn't about to recommit ground forces in Lebanon at a time when the Israeli public has had enough of war. For the moment, Israel is preoccupied with its sagging economy. Its foreign, non-bank debt, about $5,000 per person, is the highest in the world. Inflation is out of control, and the shekel was recently devalued by 23 percent. More war anywhere is not the prescription for recovery.

Politically, Shamir has so far been more adept than predicted. And traditionally, Israeli governments weather major crises and fall instead as a result of inanities. Prime Minister Rabin's government, for example, fell largely because it permitted American F-15s to land on the Sabbath, when air travel in Israel is restricted. So predicting the longevity of any Israeli administration is risky at best—about as risky as predict-

Photograph by John McDonnell/Washington *Post*.

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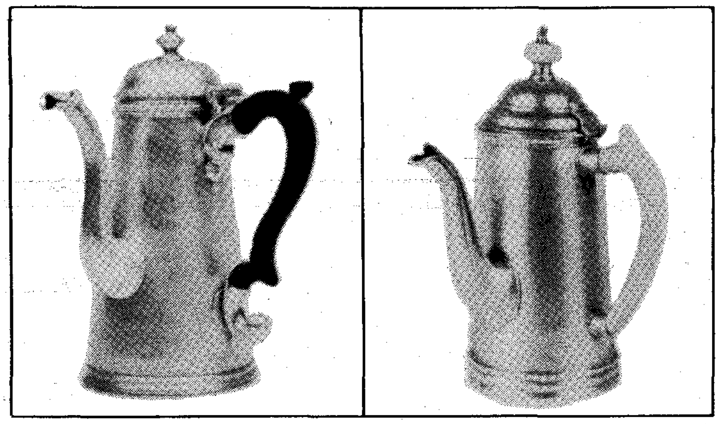

Left: A George I silver coffee pot, London, 1725, by Abraham Buteux. Right: A 20th century silver coffee pot.

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ing who will rule the P.L.O. after the battles in Tripoli.

About Yasser Arafat it is hard to shed a tear. Despite his image as a moderate, Arafat has been as intransigent as the Palestinians eager to take his place. It is always prudent to recall that the P.L.O. was founded long before Israel occupied the West Bank. The point is that Arafat's (and the P.L.O.'s) constituency comes from what is now Israel proper, from cities like Haifa and Jaffa. The exiled Palestinians in Lebanon, the ones the P.L.O. represents, have no more attachment to Jericho and Hebron, on the West Bank, than they have to Tyre and Sidon, in Lebanon, where they now live. It is Israel that the P.L.O. wants—not the West Bank.

Arafat has never budged from this singular obsession. Any Palestinian state that might someday emerge on the West Bank is viewed by the P.L.O. as only a way station toward the eventual retaking of all of Israel for a Palestinian homeland. This is why peace is so difficult to achieve—and why Arafat has consistently refused to sanction any of the various settlement proposals that have come along in recent years. The P.L.O.'s doctrine is simple: all or nothing.

It now seems likely that at least two P.L.O.'s will rise from the battle in Lebanon. Who then will speak for the P.L.O. on the international stage? Who will the Arab states, in concert, anoint as the Palestinians' sole representative? Will Arafat seek to join Jordan's King Hussein to pursue a warmed-over Reagan plan? Will Hussein himself feel free to move toward peace—or will he be so intimidated by Syria that he'll remain in his cocoon? Is there a snowball's chance in the Sinai that Jordan could feel secure enough under an American-Israeli security shield to speak up at all? All of these questions defy answers. All that is known for certain is that Israel won't be fooled by the mere appearance of P.L.O. moderation.

"The problem," says Ze'ev Chafetz, who was Israel's chief spokesman and the first to predict (in a New York *Times* piece some months ago) that America would again move closer to Israel, "is that we Israelis don't see a resolution of the Palestinian question as central to peace in the Middle East. But Washington still does—and that inevitably comes back to the West Bank."

Although Yitzhak Shamir won't be making a public splash each time a new Israeli settlement opens, as Menachem Begin delighted in doing, the new prime minister won't stop creating them.

"I see no chance for flexibility on this point," says Chafetz. "There won't be a freeze on the settlements. That would be like having a Democrat in the United States come out for unemployment. What Shamir does want is a return to the

Camp David process, which envisions a period of autonomy that then leads to a broad negotiation where anything is possible. Of course, Israel and America differ on what autonomy means. *We* see it as control for the West Bank people over most of their own affairs—but that doesn't mean autonomy over the land, or sovereignty. The nice thing about Camp David is that it doesn't preclude a Palestinian entity of some sort on the West Bank. But it doesn't impose one, either. It leaves the ultimate status open.

"The further problem is that it is almost impossible to have West Bank Palestinians speak for themselves. Those who have spoken up in the past have been assassinated, so there's a real fear of advocating discussions with Israel.

"And, more important, although the West Bank is an extremely small area—not much bigger than a postage stamp—it is incredibly diverse. Hebron, for example, has about 70,000 people, most of them fundamentalist Muslims. It is a Saudi kind of place—no bars or cinemas. Fifteen miles down the road, Bethlehem is Christian and Westernized. There is a thriving tourist business, women wear short skirts, and liquor flows. Meanwhile, Jericho looks like something out of *A Thousand and One Nights.* It's very North African. On top of this, the West Bank is historically feudal, and beyond the city differences there are Palestinians who are loyal to Hussein, while others favor Syria, or the P.L.O., or Iraq, or Libya. So you see how difficult it is to deal. Still, no one thought peace with Egypt would come, so anything is possible.

"Above all, the major obstacle to a Middle East peace as we see it is that the Arabs can't stop fighting among themselves. The states in the region are like the cities on the West Bank. For us to make peace, to give up the West Bank, for instance, the Arabs would have to move far from their stated position and really accept Israel. We have Anwar Sadat as a model, so we know what to look for beyond rhetoric. We now know what an Arab leader who truly wants peace with us says and how he behaves. Frankly, I don't see much hope of movement. The best we can realistically come up with in some future time is to be accepted as just another player in the region. Which means that sometimes we would line up with one Arab state against some others and then switch alliances later. In other words, we'd act like the Arabs do themselves."

If Chafetz is right, if the best future is the one he envisions, there isn't much cause for optimism. And yet Israel's being able to side with Jordan one day and then battle with it the next *would* be a quantum leap in the right direction. Such is the lunacy that passes for normalcy in the Middle East. ▬

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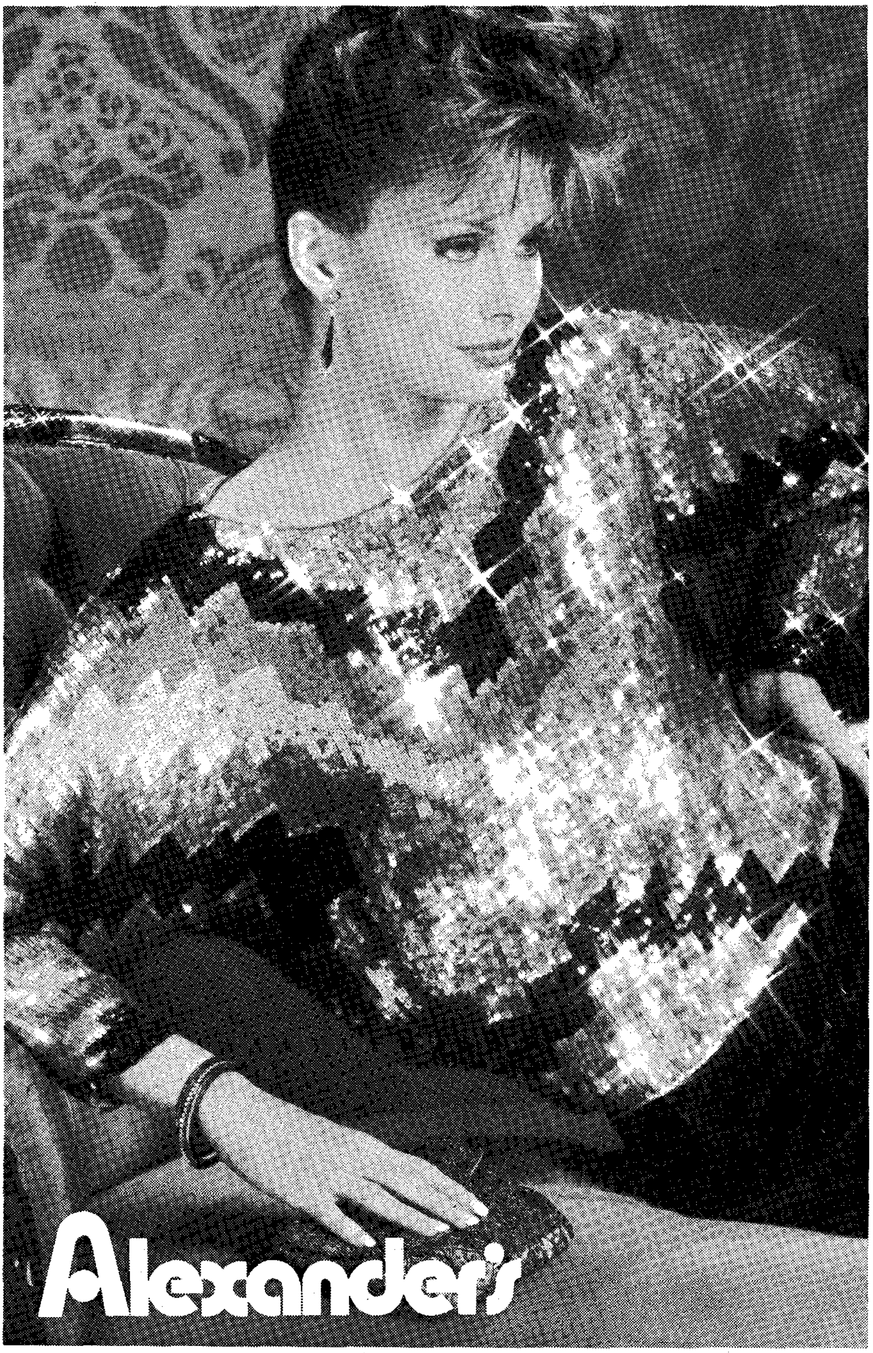

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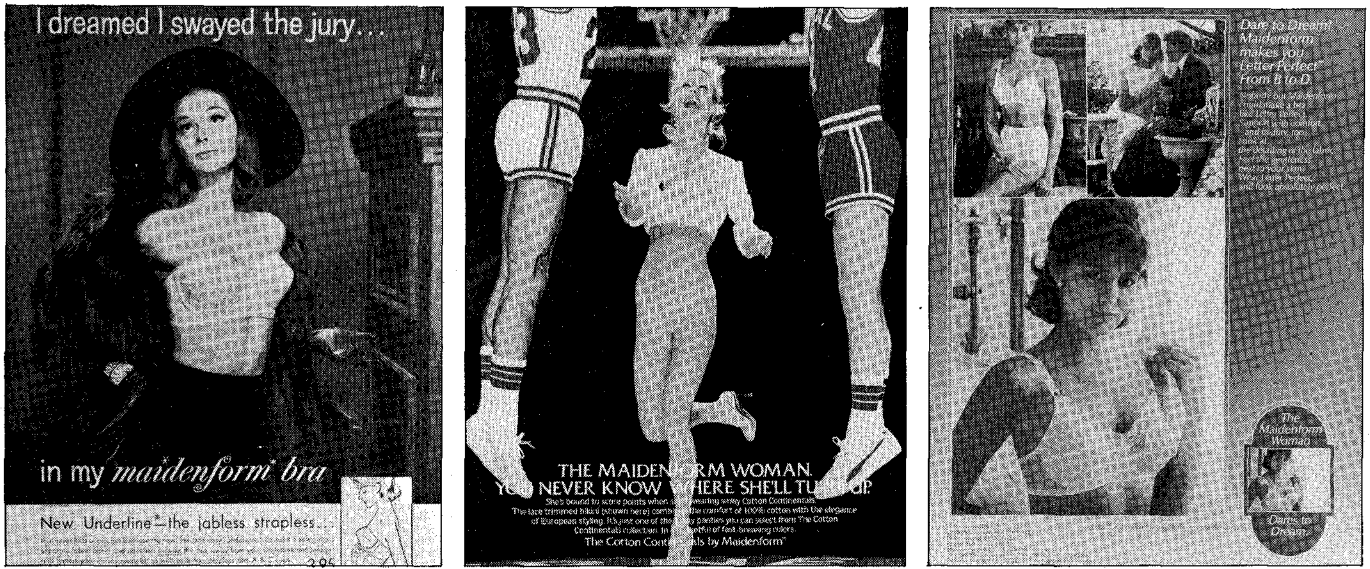
THE BRA'S NOT FOR BURNING

Undercover Story

FOR ALL I KNOW, WOMEN MAY STILL dream of floating down the Nile, opening the World Series, and fighting bulls in their Maidenform bras. Chances are, though, none of them actually turns up at a train station, on a basketball court, or in a restaurant wearing just her skivvies and an open fur coat. Regardless, Maidenform stopped encouraging them on the first count over a dozen years ago, and will stop on the second this month.



Dreamgirls: *The Maidenform woman—past, present, and future.*

Come February, the company will start urging women to "dare to dream" with a new, $5-million advertising campaign that it dares to dream will become another classic. Some of the new ads, like their "You never know where she'll turn up" predecessors, picture model Maria Hanson decked out in Maidenform lingerie. But this time the partly clad beauty does not dream of showing up in exotic locales—nor does she actually appear at, say, the office. She does her dreaming at home, alone, with none of those oddly oblivious men milling about. Wearing a variety of undergarments, she is shown in a collage of poses, rather than in a single striking situation. She reclines, looking pensive, sits, looking coy, and stands, looking demure. And when there's a man in the picture (and she looks romantically into his eyes), she's—alas—fully dressed.

The pitch that's being retired riled some in the Maidenform audience. Last February, Women Against Pornography awarded the company a plastic pig for advertising it called exploitive and degrading. The most offensive of the 63 ads in the campaign were ones in which the model showed up at work *en déshabillé*—for example, an ad that portrayed a woman doctor (no white coat for her). "Extremely distasteful," charged the president of the American Medical Women's Association. Also zapped were Hanes Hosiery, for its ad of a man ogling a woman's legs while ignoring his "comfortably and tastefully dressed" female companion; Christian Dior, for one picturing the "three Diors" romping in a scene "with sadomasochistic overtones"; a Fidji-perfume spot in which a snake encircles a woman's neck; and an ad for H. Cotler, the men's clothiers, in which a fully dressed, "frontally positioned man" stands over a "supine, simpering, scantily clad woman."

Was it this ruckus that motivated Maidenform to change its spots? Edward Kantrowitz, vice-president of advertising, says no. "As a bra-maker, we'd get negative reaction no matter what advertising we ran. We did take a hard look at our ads and didn't find them objectionable, and we don't think more than a handful of women did, either." (Although the company asks some 10,000 customers a year about their style preferences, it never inquires as to how they feel about the ads.)

Bra advertising can set a tone and spark a shopper's interest, but it can't get a woman to part with $7 (the average price of a bra nationwide) or $10 to $11 (the average price in department stores, reflecting a markup of approximately 100 percent). Fit and comfort are probably the most important factors—and bra buyers are a brand-loyal bunch. But the way merchandise is presented (all Maidenform gear will now hang from silver hangers) and priced (there will be a "Buy two, save $5" promotion) also influences sales.

"Proof is in the receipts," says Kantrowitz. "While this campaign has run, Maidenform sales have been stronger than ever. [Sales are over $140 million a year, giving the company about a 14 percent share of the entire U.S. bra business.] No, it wasn't a pressure group that forced us into a new campaign. It was our own realization that times have changed and so have women, and if we want to speak to them, we must change, too."

The language Maidenform has chosen to speak in is the language of romance. "Femininity, frills, the desire to be a woman have all come back into vogue," says Lois Wyse, president of Wyse Advertising, which recently took over the Maidenform account. "This is the way to reach the post-feminist woman. I've read that nine out of ten women today say marriage is important to them. Romantic movies are popular again, and sales of romantic novels are going through the roof," Wyse continues. "Maidenform's own research supports the trend. Sixty-five percent of women want lacier bras—that's up 33 percent over last year—and 75 percent plan for some plunge in their next bra."

Indeed, the research firm Yankelovich, Skelly, and White has determined that with all women's ac-

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JFK AND JACKIE

McCall's gives the best parties! As the festive season approaches, our readers will zero in on our dazzling holiday issues—for the best in family feasts, swanky buffets, stunning table settings, scrumptious desserts.

20½ million women RSVP to McCall's each month because it works for them. And with the strongest ad page, circulation and newsstand story in years, McCall's will work for you, too.

As you entertain ad schedule plans for 1984, include the magazine for all seasons!

PHOTO: BILL CADGE
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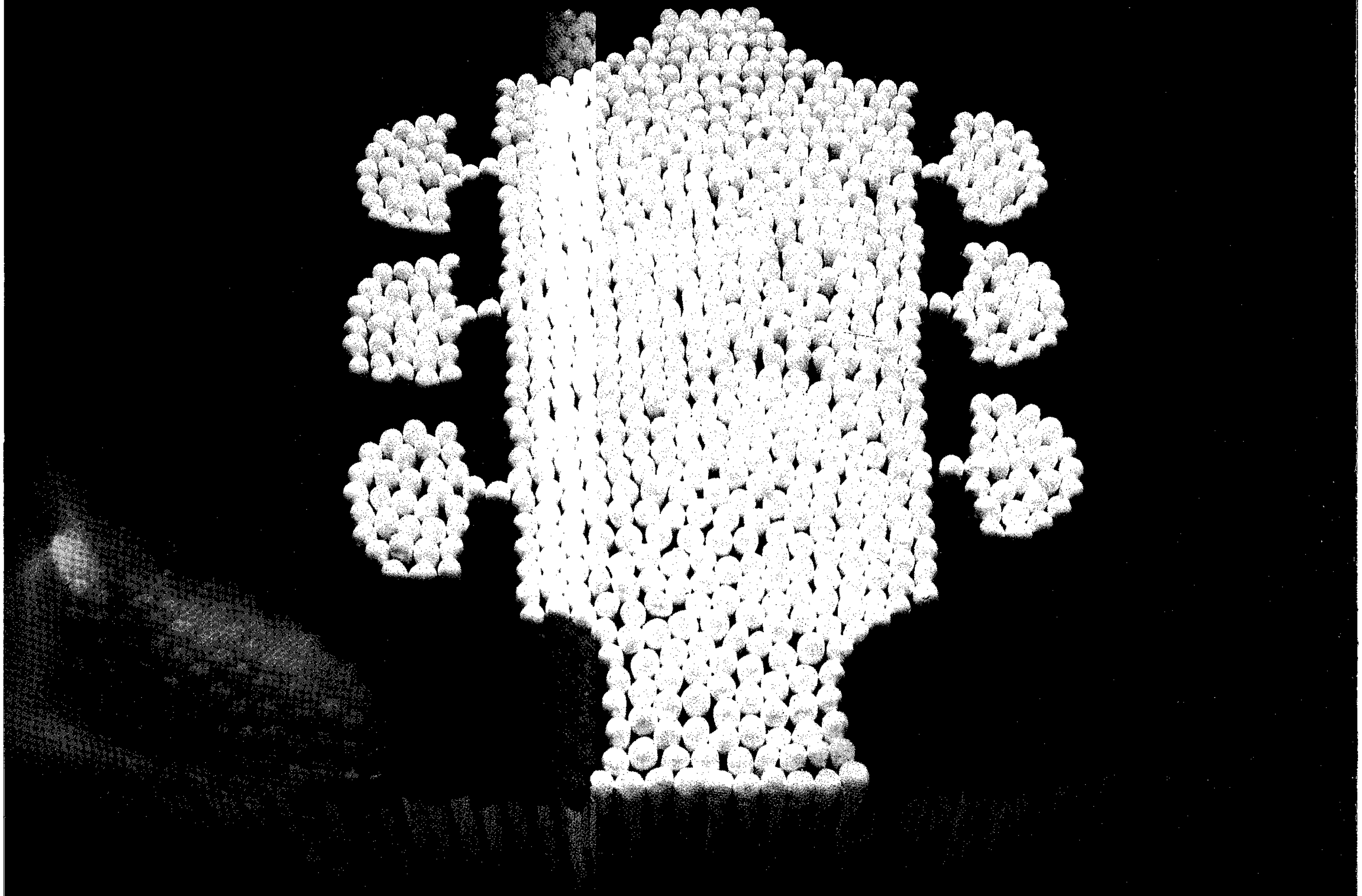

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The Nashville Network. A service of Group W Satellite Communications and Opryland U S A Inc.

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THE NASHVILLE
NETWORK SM

ELECTRONIC REPRODUCTION PROHIBITED

complishments on the scorecard there's now less incentive to downplay the differences between the sexes. And Langer Research reports that women now want a softer image for themselves.

Maidenform prides itself on its leadership in "interpreting social trends in marketing to women," but it isn't the sole bra-maker to have got the message. Although Playtex—which, with about a 25 percent share of the bra market, is the undisputed leader—still emphasizes support (e.g., its 18 Hour and Cross Your Heart "foundation garments"), others like Bali, Warner's, Olga, Vanity Fair, and Lily of France have also softened their tone.

The advertising isn't all that's changed. So has the "product." According to *Underwear: A History,* by Elizabeth Ewing, the early Greeks had the concept—cloth bands that aimed to minimize and functioned much the way whalebone and wire-spring corsets did in the eighteenth century. But, although corset companies had come out with supportive bodices earlier, it wasn't until 1913 that a fashionable New York debutante named Mary Phelps Jacob contrived a boneless, bare-midriff brassiere, using handkerchiefs and baby ribbon, that provided natural separation between the breasts, and sold the patent to Warner Bros.

Other developments were slow to follow. Slide fasteners, which were patented in 1914, did not appear until 1931. Circular stitching was introduced in 1932, and three years later, sized bra cups. (Today, there are twenty standard cup sizes, from 32A to 42D.) In 1938, strapless and under-wire bras were invented, but neither hit it big until the 1950s, when exaggerated, pointed bras—with cups that bore more resemblance to those from paper-cup dispensers or Brünnhilde's breastplate than to the human body—were also popular. Now one of every four bras sold in America—and one of every two on the West Coast—contains wires; they push up the breasts and promote cleavage. And the natural cup and frontal clasp are widely favored.

The name of the product has evolved, too. The Greeks had called their cloth band a *mastodeton. Vogue* magazine first used the word "brassière" in a 1907 picture caption—literally translated from the French, it means (1) an infant's underbodice, (2) a harness, and (3) (in the plural) the strings or straps of a rucksack—and by 1912 it had made it into the Oxford Dictionary. Around 1937, brassieres, nicknamed B.B.'s, started being called bras.

Maidenform's own history began 63 years ago when Ida Rosenthal decided to spruce up the window of her 57th Street dress shop with a giveaway promotion: Buy a dress and get an "uplifting

Treat your family to a special $65* December Weekend

Excluding December 31st

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undergarment" free. Soon, legend has it, customers were coming in as much for the newfangled brassiere as for Rosenthal's dresses—and this in the flat-chested-flapper era. In 1922, with ten employees and $4,500, Rosenthal and her husband, William, set up a small manufacturing company to turn out the bras. And in 1949 it startled the world with the first of 163 "dream" ads.

What was the original Maidenform woman's fantasy? That she went shopping—in a decidedly modest bra and crinoline. For the next two decades, though, she dreamed more provocatively, of hunting tigers, ascending in a balloon, crashing the headlines, taking the bull by the horns, even—posing with wings on a white rock—of being a trademark. (Just about the only thing she didn't dream of doing, even in the sixties, was burning her bra.)

That campaign ended in 1971 when Maidenform added television to its message media, but this time there was no overall theme. "Each product had its own pitch," says Kantrowitz. The company went off the air in 1976 "because the cost of TV time kept climbing, it was difficult to zoom in on our 18- to 49-year-old market, and we couldn't use live models." Although the National Association of Broadcasters last year abandoned its regulations—voluntarily followed by over 70 percent of the nation's TV stations—barring lingerie on live models (unless it was worn on top of other clothes), the networks still adhere to similar standards. So when Maidenform returns to television in 1984, albeit in a very modest way, its garments will be shown on an invisible form.

The "You never know where she'll turn up" campaign took over in 1979. In the next few years, the Maidenform woman—who had, as usual, forgotten to finish dressing—turned up on a fire truck, dictating to a male secretary, reviewing navy troops, taming a tiger, and conducting an orchestra. "She was doing many of the activities she'd only dreamed about earlier," says Kantrowitz. "She came out as women were starting to come out." After the feminist howls, however, she stopped coming out in the workplace.

Now she's not coming out at all—she's staying at home—and only time will tell whether the new campaign will be as memorable as its predecessors. Meanwhile, at least as far as Women Against Pornography is concerned, it is not as objectionable. "Maidenform isn't showing women undressed in public anymore, and that's an improvement," says staff coordinator Alexandra Matusinka. "But it's still showing women in a traditional, vacuous, passive state. I doubt that we'll consider the new ad a candidate for this year's plastic pig, but it still misses the mark." ▬

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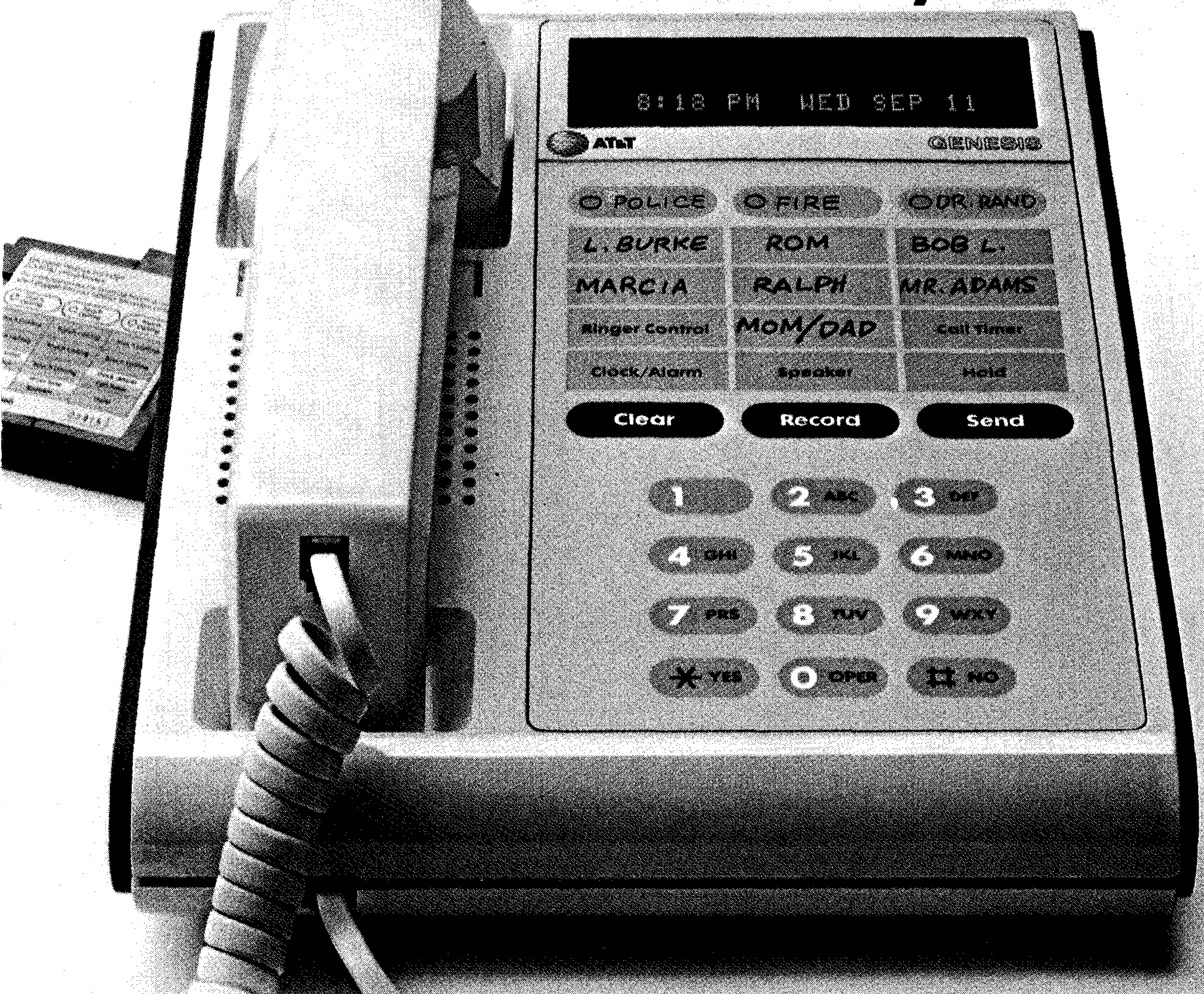
8:18 PM WED SEP 11
AT&T
GENESIS
POLICE
FIRE
DR. RAND
L. BURKE
ROM
BOB L.
MARCIA
RALPH
MR. ADAMS
Ringer Control
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Call Timer
Clock/Alarm
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Clear
Record
Send
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2 ABC
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IN AND AROUND TOWN

By Ruth Gilbert

December 5 through 14

S	M	T	W	T	F	S
	5	6	7	8	9	10
11	12	13	14			

The trappings of the Emperor Napoleon have arrived at the Fashion Institute of Technology. Peter, Paul and Mary join the New York Choral Society to celebrate the season December 10 at Carnegie Hall. And the great British café singer-pianist Confrey Phillips is at Downstairs at Joanna for an open-ended run.

Power (and Howar) Play

Sexual Manners is the suggestive title of Kathryn Ballou's adaptations of two one-act comedies playing through December 18 at the Neighborhood Group Theatre. Tyrone Power (son of the late great) and Bader Howar (below right, standing and sitting) reveal their sexual proclivities when they play two supposedly proper people. Call 279-4200 for tickets.

The Devil Made Her Do It

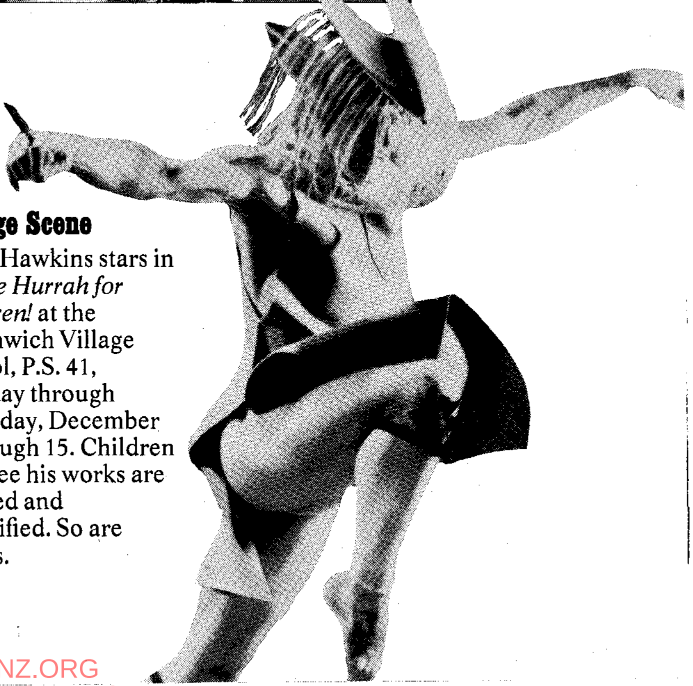
John Carpenter's *Christine,* based on Stephen King's novel, comes to Loews State and Orpheum December 9. Christine may be only a car, but she's not to be trifled with. The humans include Keith Gordon, John Stockwell, and Alexandra Paul.

Lest We Forget

The Alvin Ailey American Dance Theater's season runs through December 18 at City Center and includes three premieres and three revivals. Below is Sharrell Mesh in *Memoria,* one of Ailey's signature ballets.

You Better Watch Out

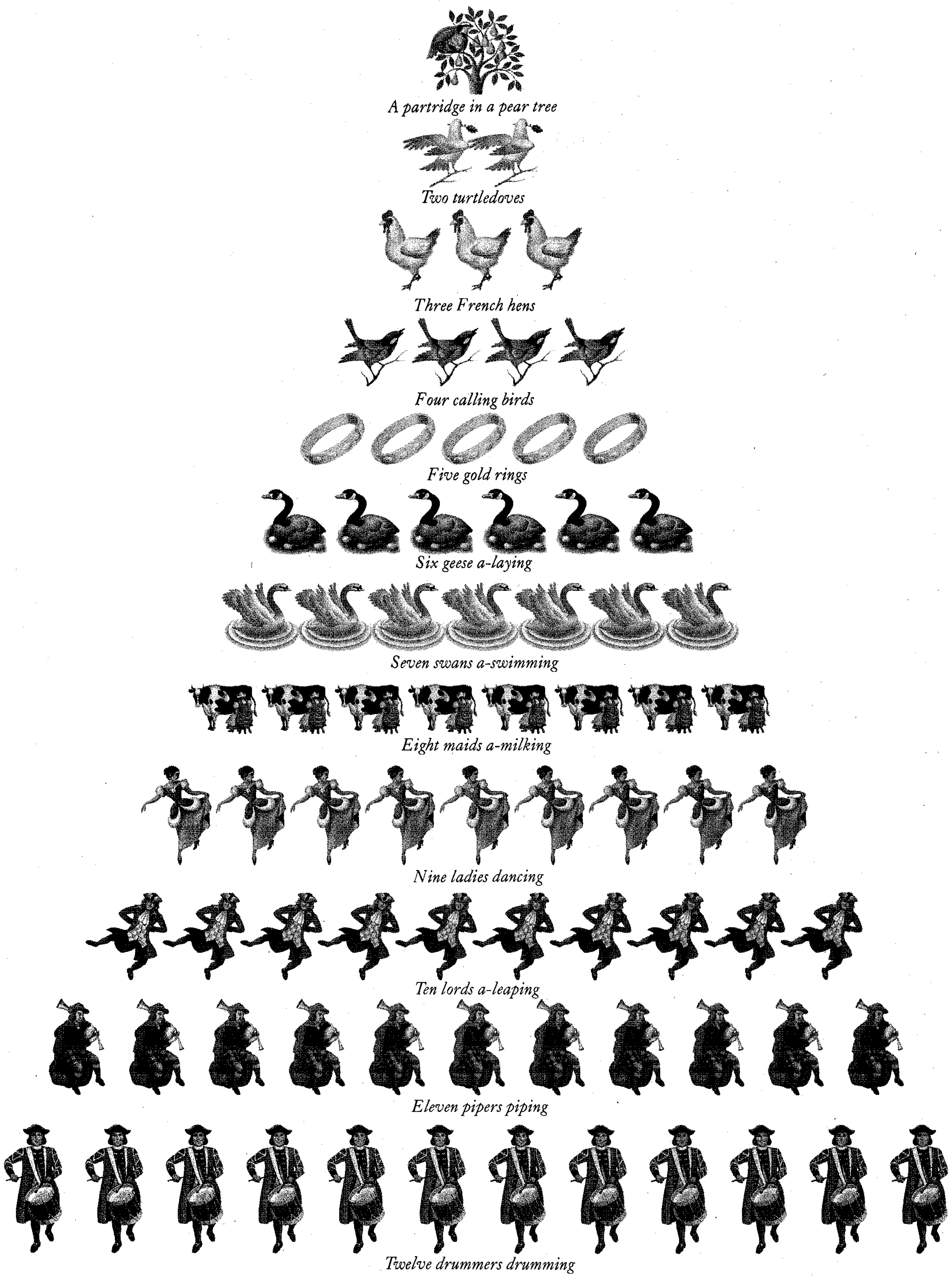
Santa comes to the Museum of the City of New York December 12 at 2 P.M., and that's just the beginning of the fun. Your children will hear live Christmas music, see magic tricks, make ornaments, and, to top it off, get candy canes from Santa's helpers. Call 534-1672 for reservations.



Village Scene

Erick Hawkins stars in *Dance Hurrah for Children!* at the Greenwich Village School, P.S. 41, Monday through Thursday, December 6 through 15. Children who see his works are pleased and electrified. So are adults.

Photograph, top right: Kenn Duncan.


A partridge in a pear tree
Two turtledoves
Three French hens
Four calling birds
Five gold rings
Six geese a-laying
Seven swans a-swimming
Eight maids a-milking
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The QUIRKY BRILLIANCE of RENATA ADLER

By Jesse Kornbluth

“I *can't*,” RENATA ADLER STAMMERED. SHE'D BE SHAKING with nerves, she said. “And a *microphone*—no one will know where to look.”

“All I'm saying,” Saul Steinberg replied, “is that if someone asks you to speak at a memorial service, you do it.”

Unless, of course, you're Renata Adler. Because Renata Adler, even among friends, can shake so badly that lifting a teacup becomes a two-handed challenge. And microphones do, along with deadlines, social gatherings, and the simplest daily chores, have the power to unhinge her.

But Harold Rosenberg had been more than *The New Yorker*'s art critic for the fifteen years she'd worked there; along with Hannah Arendt, he'd been Adler's mentor. And Saul Steinberg had asked on behalf of Rosenberg's widow. And Adler knew most of the people who'd be at the service. So really there was nothing to do but write one heartfelt page, take some Valium and a little wine, put on the only dressy suit in her practically bare closet, and then, hands trembling, go out and honor her friend.

At this memorial service, in the spring of 1979, Adler began with the statement that Rosenberg had started out as a lawyer, and she was, at 40, just completing her studies at Yale Law School. “Wherever I was,” she said, “Harold had been there already.” She went on to describe Rosenberg's ability to think a problem through and come up with something new and deep and true. And then, without any transition, she concluded with this: “And somewhat to my embarrassment, I believe in the afterlife. I just do. And one of the things I most look forward to about it, about the afterlife, is meeting Harold there. And having him say ‘Of course’ and laugh at me for ever having believed in it in the first place.”

Only the particulars of this confession surprised her friends. The rest—the hands that held steady, the voice that never wavered, the punch line's charming illogic—did not. For those who know Renata Adler know how it is with her when issues and people she cares about are involved. On those occasions, her nervousness abates, her terrible shyness and self-doubt recede, and, in the ensuing calm, she produces work that reflects her extraordinary training and intelligence.

And usually, in her work, there's some sort of bombshell.

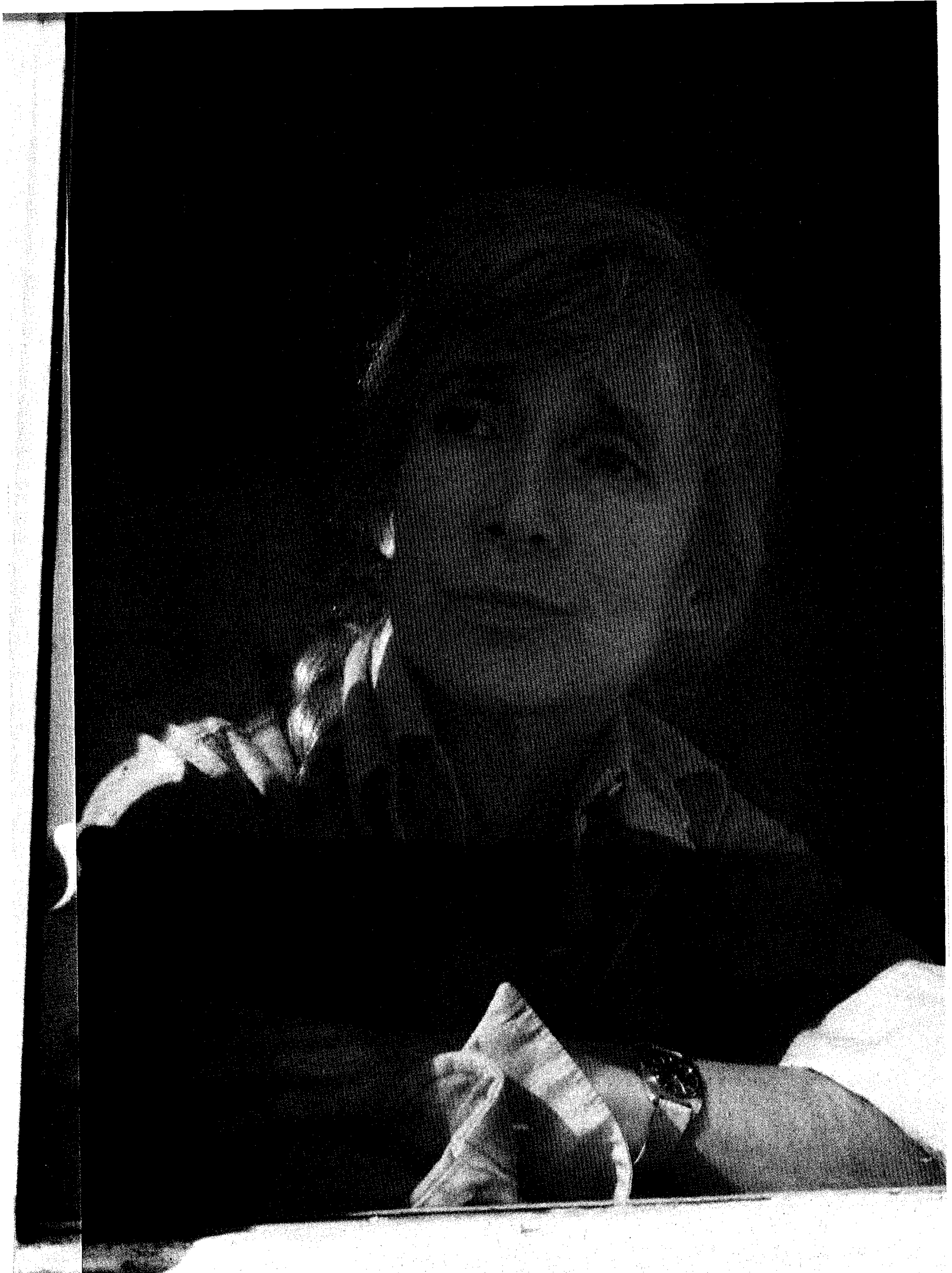
Those bombshells have been few and well spaced—her bare-knuckle film reviews for the New York *Times* in 1968 and 1969, a radical hypothesis, in 1976, of Nixon's undiscovered crimes, a front-page devastation of Bob Woodward and Scott Armstrong's book on the Supreme Court in *The New York Times Book Review* in 1979, and a punishing blow to *New Yorker* film critic Pauline Kael the following year—but they've been enough to establish her reputation as an outspoken defender of factual accuracy and intellectual rigor. Therein lies the great paradox of Renata Adler's career. For she is not a woman who takes pleasure in her self-appointed role as a cultural gunslinger. She is, on the contrary, a kind of recluse.

And a very unusual recluse at that, as assertively and publicly “private” as Woody Allen. She allows almost no one inside her tasteful East Side floor-through or her cottage in fashionable Newtown, Connecticut—and yet she's a sought-after guest who's described by her good friend Brooke Astor as “the most original and attractive person, a breath of fresh air in the room.” Her writing is mostly, in a friend's phrase, “javelins to the heart”—and yet she cringes if she perceives she is giving anyone the slightest social discomfort. She is revered by important friends and critics as a great thinker and writer—and yet she has written only one article in her academic field, her two nonfiction books are collections of magazine and newspaper pieces, and since 1976, when she published her first novel, *Speedboat*, her output has consisted of just ten articles, nine of them reviews.

As Adler herself is the first to say, “there's a problem”—a problem that over the years has generated a legend.

This legend is built around her eccentricities. Most obvious

Photograph by Richard Avedon.



RENATA ADLER, PHOTOGRAPHED AT HER FRIEND RICHARD AVEDON'S HOUSE IN MONTAUK.

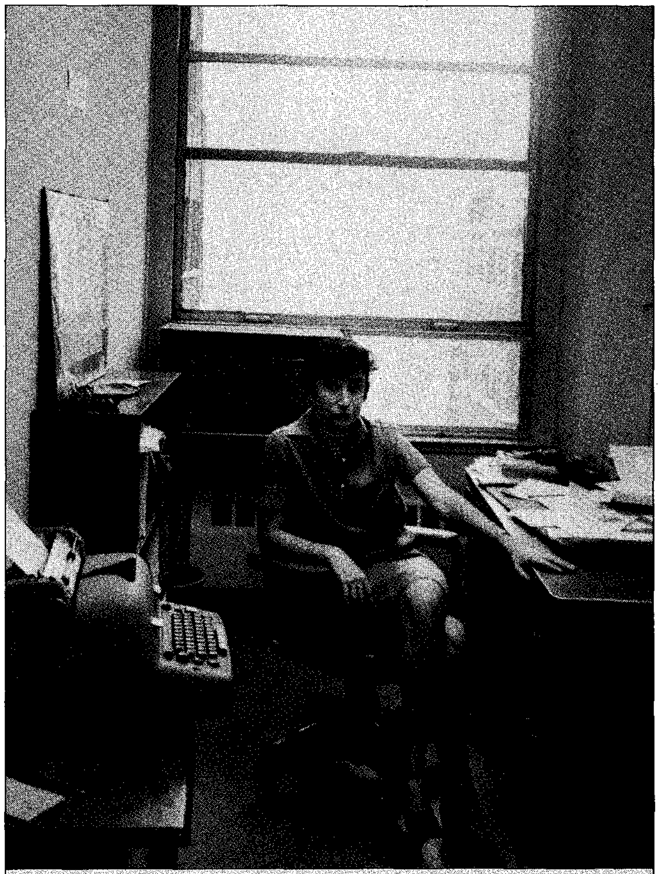
A SORT OF RECLUSE, SHE IS NEVERTHELESS

is her salt-and-pepper braid, at once a symbol of extreme otherworldliness and a girlish need to be noticed by everyone. Then there's the paradox of her reclusiveness, which somehow doesn't keep her from befriending Jacqueline Onassis, having her photographs taken by Richard Avedon, and becoming the protégée of some of the most powerful intellectuals of the previous generation. And, finally, there is the secrecy that surrounds her, a discretion so absolute that, even in her inner circle, most of her friends don't seem to know who her other friends are, what she is writing, or whether she's been writing at all.

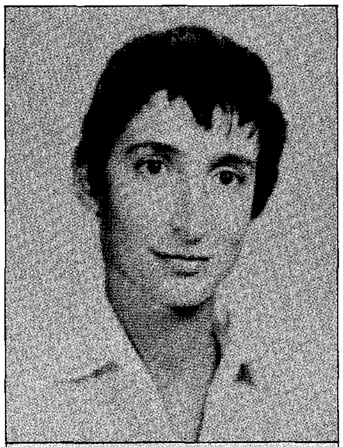
In fact, Renata Adler *has* been writing, and *Pitch Dark,* which Knopf publishes this week, should do a lot to answer the questions even her friends ask. Like *Speedboat,* this novel will generate considerable literary interest and provoke a wide range of reviews. Unlike *Speedboat,* however, *Pitch Dark* may well find an audience larger than the literary crowd. For *Pitch Dark* not only reveals, after long silence, what Renata Adler has been thinking but has something its original and stylish predecessor lacked—a plot.

And this plot isn't just another clever tour of upper-echelon malaise. Far from it. The central character—a woman as quirky as the author—may tell her first-person story in a collage of asides, pauses, reversals, and digressions. But her situation couldn't be more painful and common: a woman trying, with great difficulty, little rancor, and no success, to break off an affair with a married man.

"*Pitch Dark* wouldn't be a personal risk for most writers," says novelist and critic Elizabeth Hardwick. "A book this revealing is only a risk for a writer as reserved as Renata." Why, then, did she do it? Adler tries to answer direct questions directly, but on this matter she is, finally, unhelpful. Her background, her work, and her friends, however, suggest a reason—that this is exactly the kind of brave, independent, and curiously seductive gesture we have, without realizing it, come to expect from a woman who is at once a gifted writer, a cultural power, and the most unlikely *femme fatale* in New York.



THE REPORTER—ON ISRAEL, VIETNAM, SELMA, RADICAL CONFERENCES—IN HER *NEW YORKER* OFFICE, 1967.



LIKELY TO SUCCEED—THE BRYN MAWR GRAD, 1959.

ECCENTRICITY CAME EARLY TO RENATA ADLER, the third child and only daughter of German refugees. Born in Milan in 1938, she was brought to Danbury, Connecticut, a few years later—only to be uprooted again at seven. This time, the reasoning is harder to follow. Her family spoke German at home, but her father, a lawyer, didn't want his children speaking English with German accents. The Adlers' solution was to send Renata off to a nearby boarding school—one that permitted only brief parental visits once every two weeks. Although she was well liked and got high marks, Renata Adler's childhood fantasy was, not surprisingly, to come home.

She returned to her family at eleven, shaking, troubled, a social disaster. Life picked up slightly in high school, when she started skipping classes and going out with a baseball player from a technical school who liked to take her shooting. But although she still did well—"If you took the highest average in the class of the person who wasn't going to be a nun, I may have had that"—she didn't want to leave home again. Her father insisted that she go to college; her mother liked the sound of the words "Bryn Mawr." For her part, Adler was so nervous at her interview she could barely speak. It didn't seem to matter—Bryn Mawr accepted her early.

At college, there was more trouble. She thought she'd look better if she smoked, so she practiced inhaling in front of her mirror. The girl across the hall reminded her that this was an honor-code violation and suggested that she turn herself in. Adler dutifully reported herself and was confined to her room for a week. But this punishment was unendurable for someone who left school so regularly that Gore Vidal once said to her and her oldest friend, Nina Steers Straight, "Are you *sure* you two went to Bryn Mawr? Nobody saw you there." Overwhelmed by longing for her family, she slipped out her window on Friday afternoon. On Sunday she returned to school. There, waiting, was the same girl. Once again, Adler reported herself. Because she admitted she'd leave again if confined to the campus, she was, this time, suspended for a day.

Next she discovered she couldn't write papers. At a school that required weekly themes, this was fatal. Psychiatrists were consulted. The tension increased. Finally, one of her brothers wrote her papers for her—"which was damn nice"—and the paper hurdle was no more. And with the end of that, Adler began making friends, doing well in her courses, and becoming, by her senior year, "a frequent bridesmaid."

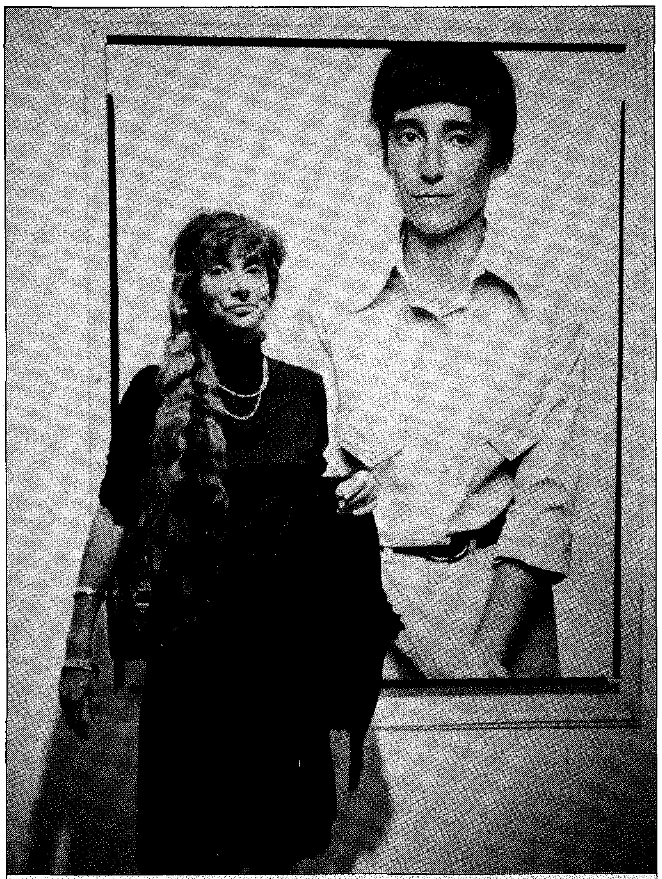
She did well enough on her law boards to be accepted at the law schools of Harvard, Yale, and Columbia; she chose to study philosophy at Harvard instead. There, I. A. Richards custom-tailored a tutorial for her on a single page of Roman

Photograph, top: © Jill Krementz.

PALS WITH BROOKE ASTOR AND JACKIE O.

Jakobson's linguistic philosophy, then passed her on to Jakobson, who referred her, for the year she spent on a Fulbright scholarship, to his friend Claude Lévi-Strauss in Paris. After that, Harvard was anticlimactic. She translated a play for S. N. Behrman, who then announced that she ought to have an interview at *The New Yorker.* Adler wasn't a regular *New Yorker* reader, but she went to the interview, made detailed notes on the stories she was given to read, and was, in short order, told to report to work.

After two weeks at *The New Yorker,* Adler asked William Shawn if she could go to California to get engaged. Although that trip didn't make the marriage more likely—"I was both engaged and about never to see him again, though I didn't know it at the time"—it did help push her deeper into writing. Again the reason is quirky, and not entirely credible: Adler believed that her fiancé would think better of her if she published something, so she wrote what she describes as a completely apolitical article and, in the belief that all magazines were more or less the same, sent it to some magazine she'd seen. A few weeks later she got a note back. "It said, ' "The Magazine of Socialist Fanatics" thanks you so much for your article.' This came to my Danbury address, and my father said, 'Isn't this awful—everything I've ever believed none of my children do.' And I said, 'You know, it's not a political piece, but someday I'll try to write something for *National Review.*' "



BEFORE HER PORTRAIT AT RICHARD AVEDON'S SHOW AT THE MARLBOROUGH GALLERY IN 1975.

Soon after that, Adler wrote a piece about *The New York Times Book Review* and sent it off to *National Review.* After weeks of silence, she called the magazine and was informed that her article was being readied for publication—though cut to shreds and rewritten. In desperation, Adler tacked a pseudonym on it: Brett Daniels. Then she returned her attention to *The New Yorker,* where, as a 26-year-old who'd just registered as a Republican so she could be a Republican who had voted against Barry Goldwater, she had pretty much the run of the magazine.

ON THE FIRST DAY OF MARTIN LUTHER KING'S march from Selma, Renata Adler wore high heels. "I didn't want to look like an outside agitator," she explains. That night, when she went to her hotel, there was no record of her reservation. But the *New Yorker* writer working on her first reporting piece didn't mind sore feet or a night in a tent by the highway. For her, Selma was a freedom march of a different order—she was making her escape from book reviewing, which, as a way of life, seemed to her "not quite honorable."

Selma was followed by pieces that made her the East Coast's Joan Didion: on the Sunset Strip, radical conferences, Black Power, Vietnam ("Not my finest hour—I remember getting out at the Saigon airport and thinking, 'Isn't it funny that no one says we've lost the war' "), and the Six-Day War. Then, in 1967, she went to a party where she happened to run into her friend New York *Times* editor Arthur Gelb. "Why don't you review books anymore?" he asked. "I'd rather review events," she said. They discussed movies as cultural events for a few minutes—long enough for Gelb to conclude that this contentious 29-year-old, who'd reviewed five movies in her entire career, would be a good successor to the long-tenured, ponderous, institutional Bosley Crowther.

When the *Times* offered her the job, Adler laughed, warned Gelb that this should be regarded as an experiment, and accepted. In January of 1968, she made her debut—slugging. "Even if your idea of a good time is to watch a lot of middle-aged Germans, some of them very fat, all reddening, grimacing, perspiring, and falling over Elke Sommer, I think you ought to skip *The Wicked Dreams of Paula Schultz,*" her first review began. Three days later, she was disputing the idea that violence in movies can be a deterrent to violence: "No matter what filmmakers intend, film always argues yes." Within a month, she was leveling *In Cold Blood* and comparing *The Graduate* to a dinner with a brilliant friend whose wit and animation were the first signs of a crack-up.

In March, United Artists had had enough, and the studio took out a full-page advertisement in the *Times* denouncing her. Adler was "amazed"—but hardly intimidated. In June, she called *The Green Berets* "a film so unspeakable, so stupid, so rotten and false in every detail that it passes through being fun, through being funny, through being camp, through everything and becomes an invitation to grieve . . . for what has happened to the fantasy-making apparatus in this country." This time, no less than Strom Thurmond denounced her, and in Congress. And still Adler kept coming. She raved about *Wild in the Streets* ("philosophy with dual exhausts") and *Weekend,* thought the ending of *Bullitt* "should satisfy fans from 'Dragnet' to Camus," and advised moviegoers that *The Boston Strangler* was "to be avoided as surely as a stranger who appears at your door and identifies himself as a plumber whom you have not called."

These reviews were a high-wire act that was all the more impressive for the toll they took. Early in the year, Adler began scheduling her screenings for 8 A.M., when the change from dreams was "entirely smooth." As a result, her column quickly took over her life. "It was," she said, "like catching your sleeve in a machine." During the day, "lower echelon editors were coming over the hills like the Chinese." At night, she had to monitor every edition to make sure nothing got changed. The strain began to show, and in self-defense she

Photograph © by Jill Krementz.

JOHN DOAR SAYS ADLER GAVE THE NIXON-

"just stopped reading the paper, in order not to know."

By November, "the peculiar experience it always is to write in one's own name something that is never exactly what one would have wanted to say" began to make the job impossible. At this point, in one of the greater ironies of her fourteen-month tenure at the paper, Adler was invited to Cuba to write about movies—a backhanded insult to the *Times* news staff, which was then banned by Castro. She went, cranked out her columns ("It was a kind of writing I was only trying to learn about"), and, convinced she was having a nervous breakdown, returned to *The New Yorker*.

WITH HER WEST COAST COUNTERPART IN ANGST, JOAN DIDION, AT THE NATIONAL INSTITUTE OF ARTS AND LETTERS IN 1978.

ON THE SAME DAY IN 1969, RENATA ADLER published two books. *Toward a Radical Middle,* a collection of her *New Yorker* pieces, has come to be something of an embarrassment for Adler, who refers to it now as "Muddle." But *A Year in the Dark,* in gathering her *Times* reviews, more than justifies her contention that criticism ought to show "evidence of time taken, trouble ironed out, of a kind of American Gothic zeal for suffering."

Still, the point of going home to *The New Yorker* wasn't to do more criticism—or even reporting. "I can't be saying this, but in a way I think that if you're going to write, after a certain point some of it better be fiction," she explains. "Unless, as a critic, you're going to be praising everything all the time, it's only fair to take certain risks of your own." Which, in her case, means blowing past her glibness to explore how it is we came to be here, in our city jobs, fighting for our lives.

In her first stories, Adler is hard on everyone—the rich and famous give parties and invite the reporters who helped them on their way; couples who acquire second houses break up—but hardest of all on "Miss Fain," a reporter for the "Standard Evening Sun" who, like her creator, has a penchant for idleness and a passion for meaningful incongruity. Miss Fain "would like to take the high road, if there is a high road." That's not easy to do, though, in a culture where "murders, generally, were called brutal and senseless slayings, to distinguish them from all other murders" and "a 'self-addressed envelope,' if you are inclined to brood, raises deep questions of identity."

But while she was pulling these stories together for the book that would ultimately become *Speedboat,* she got a call from John Doar, an old friend who was then special counsel for the House Judiciary Committee's impeachment inquiry. "Peter Rodino, the chairman of the committee, was interested in seeing a draft of a speech that would set the tone of the impeachment inquiry," Doar recalls. "This would be a speech of some significance. No one I knew wrote better than Renata, so I asked her to help. Four or five days later, she came back with this draft. I happened to have it on my desk when an old friend of Renata's and mine, [former assistant attorney general] Burke Marshall, came in. He and I enjoyed talking about legal problems, and since he was there my eye fell on that speech, and I flipped it across the desk and said, 'Take a look at that.' After about 25 seconds, the expression on his face was 'John, you've really improved in your writing.' And then after a bit more, he stopped. 'And she isn't even a lawyer,' he said. 'She isn't even a lawyer.' "

Adler did more than write Peter Rodino's speeches from January to August of 1974—she devised an investigative technique that actually advanced the case against Nixon. "One of the most significant bits of circumstantial proof that developed came from comparing transcripts as furnished by the White House and as transcribed by us at the impeachment inquiry with our equipment," Doar explains. "Ours were of better quality. Renata came up with the idea of comparing transcripts, and she and another woman produced a comparison of eight recorded conversations that was just brilliant."

Two years later, Adler produced "Searching for the Real Nixon Scandal" for *The Atlantic.* In it, she argued that the impeachment inquiry had made no substantive case against the president and that a better line of investigation might involve treason and bribery. Nixon, she thought, might have received campaign contributions from the South Vietnamese before the 1972 elections in exchange for prolonging the war while they made their final deals, stole their final millions, and fled.

Edward Jay Epstein, a veteran conspiracy enthusiast, considered Adler's piece a tour de force that verged on being the major scoop about Watergate. John Doar found "no basis for her hypothesis." Adler, typically, was reaching her own conclusion: "I thought, 'You can't really be a journalist and not know the law—I'd better go to law school.' "

And so when *Speedboat* won the Ernest Hemingway award in 1977 for the best first novel by an American, the winner was in a location rarely frequented by fiction writers—in the library of Yale Law School, studying for final exams.

'I THOUGHT, 'I'LL BE A LAWYER, AND I'LL BE VERY good at it.' Then I saw I wasn't." There was more to Adler's difficulties at Yale than that. Not long after she enrolled, she was crippled with back trouble and was in and out of hospitals for a year. And, too, there was her need to work. (Not for the money, though—she has a small private income.) Which is why, as she lay in pain on the floor of her parents' living room in Danbury, she was trying to get on with the book

Photograph © by Jill Krementz.

IMPEACHMENT INQUIRY SIGNIFICANT HELP.

she was planning on the impeachment inquiry. One of the things she did was write to G. Gordon Liddy, then completing his sentence in the nearby federal prison.

"You're in Danbury, I'm in Danbury," she wrote. "Will you talk to me?" Liddy replied that he wasn't talking about Watergate. Adler thanked him for writing back. Liddy responded. And when Liddy was released, Adler accompanied him on his book tour and wrote a long, still-unpublished piece, "G. Gordon Liddy in America," for *The New Yorker.*

GREETING MR. AND MRS. ANDREW HEISKELL AT THE LITERARY LIONS GALA HONORING 24 CONTEMPORARY AUTHORS AT THE PUBLIC LIBRARY LAST YEAR.

The effect of Adler's legal training could be seen in the reviews she wrote in the fall of 1978, when Pauline Kael took her customary sabbatical; for six weeks Adler filled in as *The New Yorker's* film critic. As before, her reviews were mostly negative. She walked out of *10* and thought it would be "a mistake" to take a child to *The Black Stallion.* But this time around she found reviewing so repugnant that she couldn't resist repudiating her own experience as a critic: "It became almost impossible, on anything like a frequent basis, to write seriously, with proportion and fidelity, on all this junk."

A year and a half later, the *New York Review of Books* sent her Pauline Kael's new collection, *When the Lights Go Down.* Adler, who considered herself an admirer of Kael's, started reading. And after only a few pages she realized she didn't like it. Adler brooded another few days—and then, in an extraordinary personal and professional attack structured like a legal brief, argued that her colleague's writing was "jarringly, piece by piece, line by line, and without interruption, worthless." In the history of *The New Yorker,* this kind of intramural attack was without precedent. "That's just how Renata reacts to Pauline," William Shawn said, trying to downplay the scandal. Kael said only that she was sorry Adler didn't like her work. Adler, who knew she was making trouble for herself, was and is surprisingly cool about the flap. Having enemies doesn't make her more uncomfortable than she already is, she says. "But I would never write that kind of piece about someone frail and unknown in an attic who writes sonnets."

Well, yes. But it's never the strongest or happiest position to continually attack those who do what you no longer wish to do yourself. It was time—it was more than time—for Renata Adler to practice law, do real investigations, or get on with a novel.

"I WAKE UP AT FIVE OR SIX. I HAVE BREAKFAST. I think, 'I should be writing.' And then I think, 'Well, maybe after a little nap.' And that way several years pass. Truly, several years pass."

Before law school, these years passed with the help of a lot of travel—fitful, anxious travel that, often as not, was reversed within a day. During the impeachment hearings, for example, she flew off to Sardinia for a long-planned vacation with her friends Ashton Hawkins, secretary of the Metropolitan Museum of Art, and Amyn Aga Khan. The morning she arrived, she announced, "I shouldn't be here." That afternoon, she got a call from Washington. The next morning, when her friends awoke, she was gone.

These days, though her commuting is more close-range—she sometimes goes to her two-acre retreat in Connecticut a few times a week—her panic is constant. Not long ago, she was invited to Edward and Mary Warburg's house in Connecticut for lunch. The Warburgs live near a house Adler used to rent; nevertheless, she asked for directions. What remained to go wrong? Everything. For Adler had counted on getting lost, she says, but then she hadn't and as a result had arrived a *mortifying* ten minutes early.

Theoretically, she has a great deal of time for writing. She doesn't go to movies (the last film she saw was *E.T.*), rarely goes to the theater, and doesn't have that many friends who are writers. "It's not my world," she says sadly. "In Manet's time, for instance, there were all those people, and they were *friends,* if that can be believed. Mallarmé came in every day after teaching, and he and Manet sat and chatted, and there's a day when Manet and Monet and Degas are all in one place. There isn't a community like that now at all. I mean, there are conspiracies and cabals, but as far as I know there isn't a community in the arts of people who wish each other well. It's a very temporary and not a good situation."

Still, her life is filled with people, many of them names from the social columns, if not the art-history books. So she may be seen riding down Fifth Avenue in Jane Wrightsman's chauffeured Mercedes. Or giving a birthday party, with the painter Helen Frankenthaler, for Ashton Hawkins. Or gracing the costume gala that Drue Heinz recently threw for her husband.

When Adler does work, her habits make it unlikely that she can get much done. "The only thing I'm compulsively neat about is typing," she says. "And that has the problem of getting to the bottom of the page and making a mistake and thinking, 'How can I look at this, it's too terrible.' And so I throw it out and start again. And then suddenly the page is typed, and it's just as I'd like it, and I think, 'What if there were another word . . . ?' "

Despite these self-imposed obstacles, she agreed with Robert Gottlieb, editor-in-chief of Knopf, that a novel should be published before the end of 1983. But maybe, she thought, there should be a pseudonym. Gottlieb had to convince her that that wouldn't, in her case, disguise her identity at all.

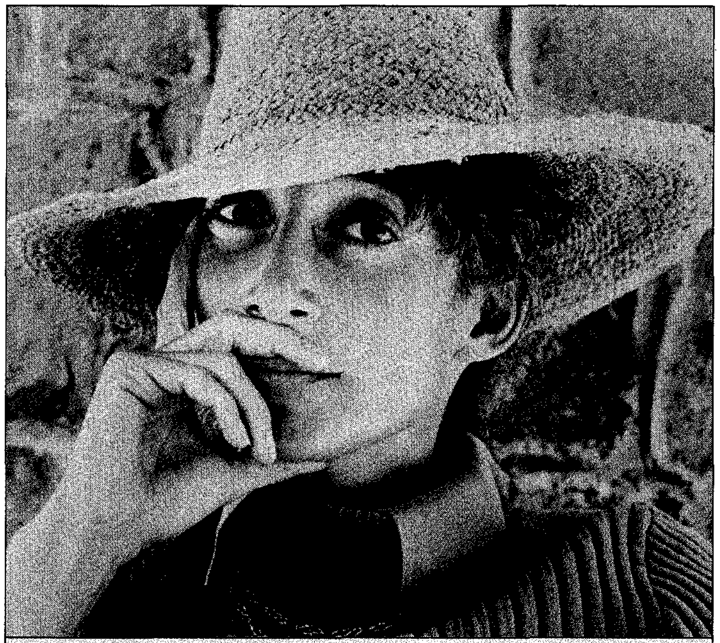
Still, last spring she published a story that would become

Photograph by Bob Serating.

PITCH DARK IS ADLER'S GREATEST RISK YET.

the first chapter of *Pitch Dark* in *Vanity Fair,* where she served for a few months as a consulting editor under Richard Locke. (Her tenure there was characteristically mysterious. "She was never in the office," says one of the editors. "We saw packages of stories being sent out to her, but we never quite knew what she was doing.") She used her old pen name and in the contributors' notes described herself as "a writer who lives in New Jersey." No one familiar with her writing was fooled; indeed, interest in *Pitch Dark* was stimulated. Adler found all this terrifying. And so, when Elizabeth Hardwick asked her if the publication of the story meant that she'd finished the book, she froze. "There is no book," Adler said.

"What remains to be said about a passionate love affair?" Colette demanded. "It can be told in three lines. *He* loved me, I loved *Him.* His presence obliterated all other presences. We were happy. Then *He* stopped loving me and I suffered."



ANOTHER AVEDON, FROM THE JACKET OF *SPEEDBOAT,* THE HEMINGWAY-AWARD-WINNING BEST FIRST NOVEL OF 1976.

It's not that simple for Kate Ennis, Renata Adler's alter ego in *Pitch Dark.* For one thing, her lover is an eminent man who, in his way, loves her deeply. For another, she is planning, on his thirty-fifth wedding anniversary, to leave *him.* Or is it that he really wants her to go? She doesn't know. She doesn't even know where to begin. Maybe in the city of P., she thinks. Maybe in the rain. But although she's aware that you're supposed to get these things straight in your mind before you write them down, she can't tell her story in any traditional narrative.

What to do? Well, digress. Think about Viola Teagarden, a Lillian Hellman stand-in who speaks "with a kind of awe of what she called 'my anger.' " About a raccoon that comes to live in her kitchen and that, she mistakenly believes, is growing to trust her when in fact he's dying. About lunch with a man who can only be Claus von Bulow ("What kind of journalist, what citizen of my time am I, I thought, if I take it that just because a man has been found guilty of murder he is in fact guilty; and even if he is, what kind of journalist am I not to see such a person, once, at lunch"). About the origin, in football, of the towel hanging from the center's backside. About lawsuits, limited nuclear war ("a little dust-up, with a little fallout"), the narcotics laws, a ballet dancer who ruins her career by speaking during a performance—even about the oddity that "no one, in those early days . . . seemed to contemplate, in the night, a simple, gentle act of euthanasia for the Shah."

But the real subject can't be avoided. Jake is, Kate says, "the nearest thing to a real story to happen in my life." And what he's done is arrange his priorities "so that all the things with a little joy or beauty in them were the things in which I had no part." She knows that she should sell her house—the lovers are near neighbors in the country—only she's crying as she writes and can't decide anything. Has she thrown "the most important thing perhaps, by accident, away?" How could she have known that every time he had a choice he'd choose the other thing?

IMPULSIVELY, KATE FLEES TO IRELAND, WHERE SHE has misadventures with a rented car and misunderstandings at the castle she's borrowed. She returns home. "Can we live this way?" Jake asks. "We do live this way," she says. "We just need something to tide us over the pitch, the daily pitch of not knowing whether one or the other is going to go." And, of course, she shows Jake the opening story in the book, the story she's written about them. "It's glum," she says. He agrees. But it's also, he thinks, a love letter in a way. "What else is it," she asks as *Pitch Dark* winds down.

It's a lot of other things. A real stretch for anyone who picks up this short novel anticipating a quick read. A moral triumph of sorts for Kate Ennis, whose great capacity to entertain contradictions remains, despite her pain, undiminished. And, most of all, the greatest risk the author has taken in a career of ever escalating risks.

To the degree that the story of *Pitch Dark* is autobiographical—and, in one passage, she substitutes her own last name for Kate's—it is, for Renata Adler, undiscussable. All she'll say is that writing is "always a problem in every way and from every direction." But the lover's identity doesn't, in any case, matter very much. What does count, what counts a great deal, is that this little book is serious as a heart attack. And because it's not a trick, because it's written directly and honestly, it has—as you wouldn't imagine a book by Adler would—a powerful universality about it. Not about affairs with married men, but about loneliness.

"I understand something, not everything, but something, of what it is to be alone. In this way," she writes near the end of *Pitch Dark.* "And that there must be others who are and have always been alone. In this way. But those for whom there was, first dimly, then more bright, then dimly again, a possibility. Which, though dimly, perhaps still exists, but which they know, have somehow always known, would never come to anything. They were never, how can I put this, going to be a part of life. It is as though, going through a landscape, through the seasons, in the same general direction as everybody else, they never quite made it to the road. Through the years, humanity, like a tide of refugees or pilgrims, shoeless and in rags, or in Mercedes, station wagons, running shoes, were traveling on, joined by others, falling by the way. And we, joined though we may be, briefly, by other strays, or by road travelers on their little detours, nevertheless never quite . . . made it to the road."

This is strong, mature, achingly self-aware writing—and, of course, it is fiction. Renata Adler, like Kate Ennis, may not have a mate, or the assurance that she'll write again, or even the sense that what she's done with her life is compensation for all she's missed. But if anyone has transformed her eccentricities into assets, it is Renata Adler. Without question, she's found a voice that's right for these times; she's made it to the road. ■

Photograph by Richard Avedon.

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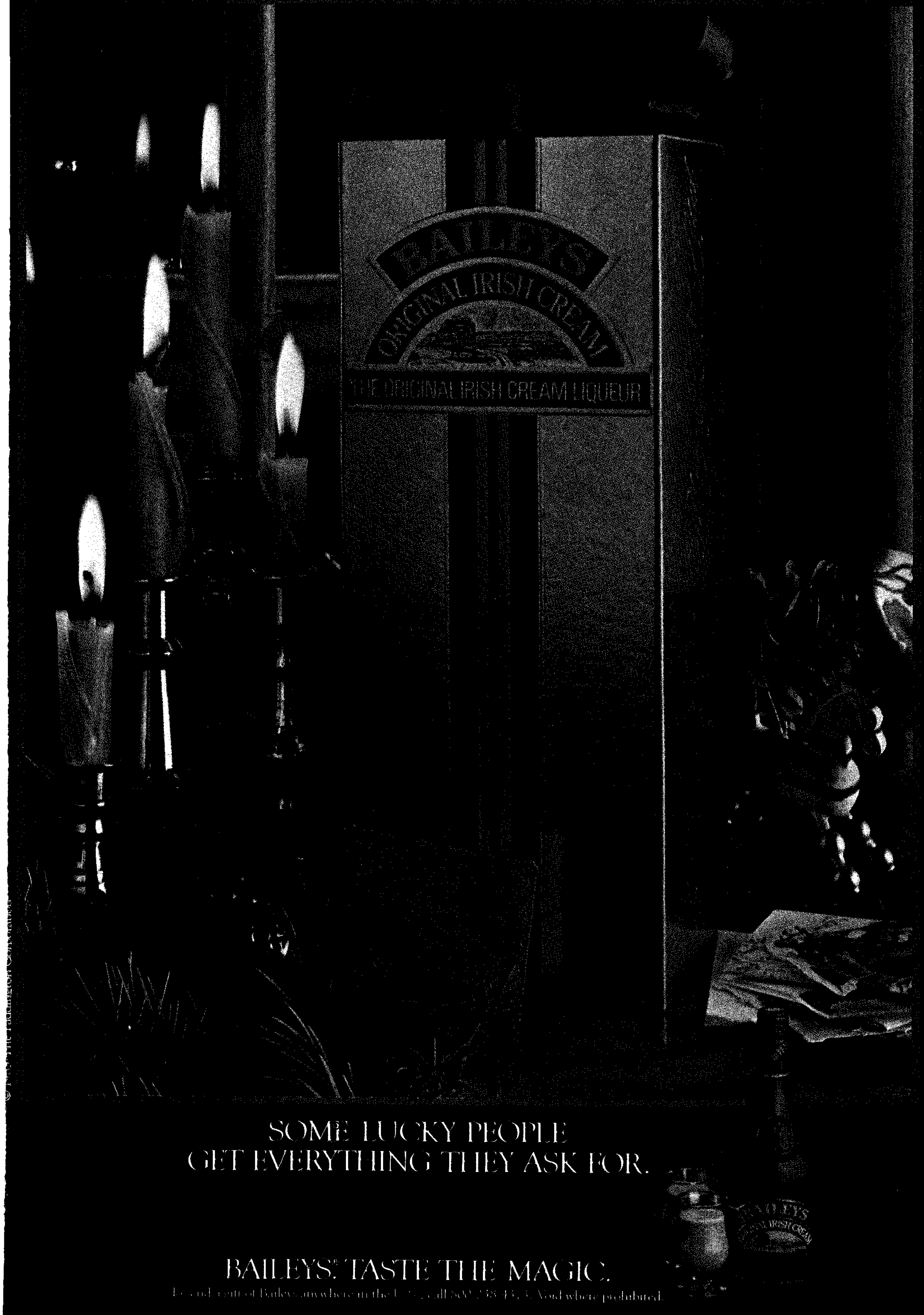
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A Death In the Theater

By Michael Daly

Actor James Hayden's Brief Shining Moment

THE MOURNERS ASSEMBLED AT 9:30 A.M. at St. Sebastian's Roman Catholic Church, beneath the elevated tracks in Woodside. Workingpeople came by subway from Brooklyn in outfits that are reserved for such occasions. Movie stars came by limousine from Manhattan wearing the latest fashions. Al Pacino clutched the hand of a hotel worker. Mickey Rourke took a seat near a travel agent from Bay Ridge. Anna Strasberg looked over and saw a Hell's Angel in full regalia. And in the midst of these 300 people from Brooklyn and Broadway and Hollywood lay a polished wood coffin containing the remains of the 29-year-old actor named James Hayden.

For a moment, the only sound was the muffled rumble of a subway train. Then Father James Michael asked those present to rise and join him in prayer. Father Michael had grown up with James Hayden, and scattered among the faces he knew from the movies were people he recognized from the old neighborhood in Brooklyn. In their memory, James Hayden was a sensitive young man who played a passable game of stickball and who never let success lead him to forget his old friends.

"Jim knew where he came from," Father Michael remembers. "He was a kid from Brooklyn. He was regular people."

With the friends from childhood sat instructors and former students who had known James Hayden at the American Academy of Dramatic Arts. The school's director, George Cuttingham, was among them. He recalls a young man with remarkable charm and energy whose only prior theatrical experience had been dressing up as Santa Claus.

"His father told me that Jim was surprised he didn't have to become a cop or a fireman," Cuttingham says.

There were also established figures from Broadway who had watched James Hayden take on major roles in productions of *A View From the Bridge* and *American Buffalo.* They had come to know a hardworking actor with an extraordinary level of concentration. He brought great detail and subtlety to his work while retaining a playfulness that had once spurred him to slip birthday presents to his leading lady during a performance. Director Arvin Brown compares him to the young Meryl Streep.

"Jimmy was a genius, and that's not a word I throw about lightly," Brown says. "You were aware of the fact that this was a sensibility out of the ordinary.... We're talking about that very rare thing, a great artist who was in many ways an equally fine human being. When the kid was happy, he somehow made everybody happy around him."

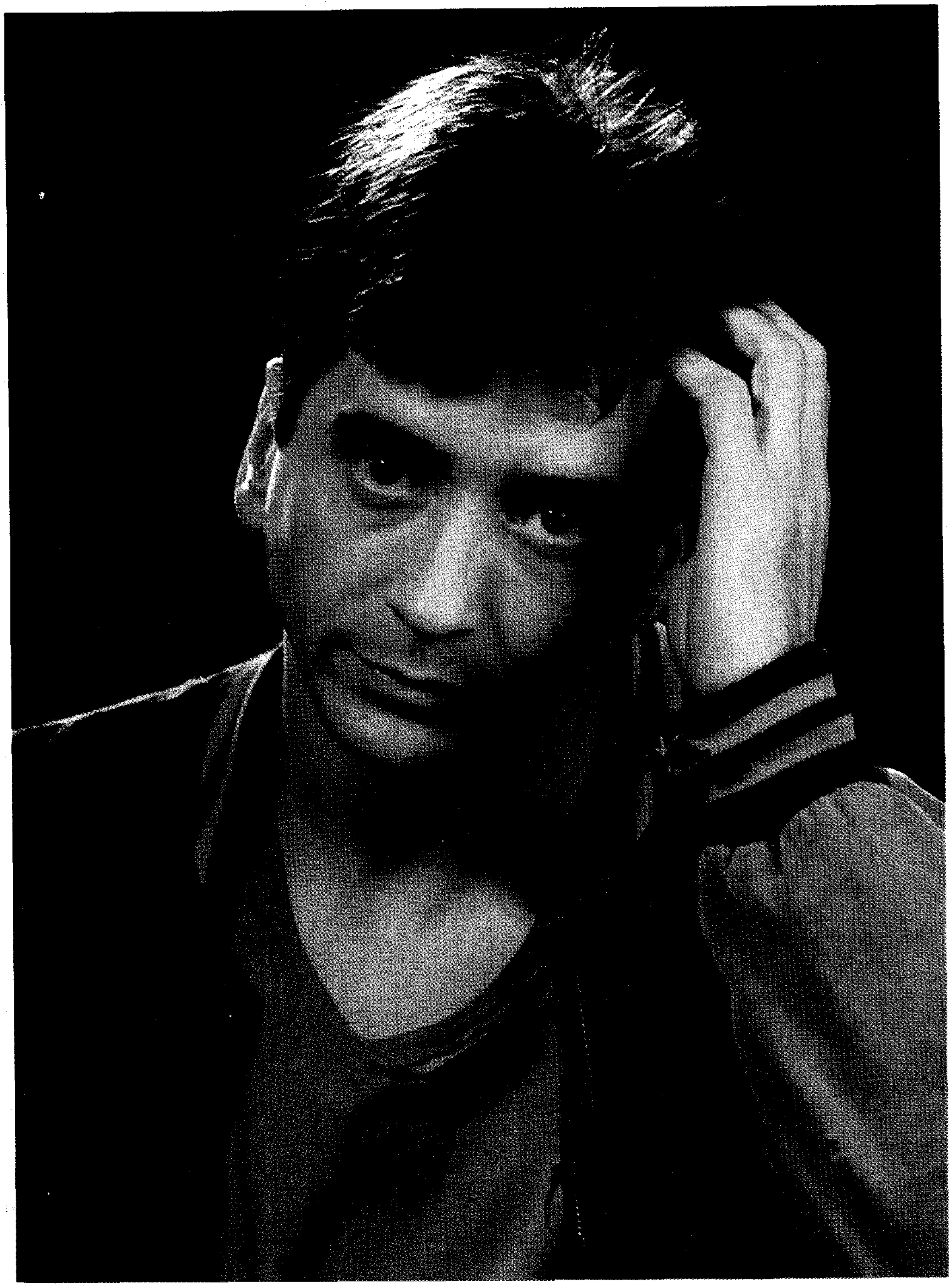
Then there were the rising stars who had spent time with James Hayden at the Cafe Central, on Amsterdam Avenue. They knew a bouncy young man who never seemed to be in a bad mood and who appeared to have an instinct for easing the distress of others. He once gave a new leather jacket to an actor who was doing less well than himself, and he had been known to bring a derelict home for a shower and a meal. Actress and singer Lorna Luft remembers that he comforted her when her father was in the hospital.

"He would take the pain you were feeling and he'd feel it, too," Luft says. "He felt as bad as you did."

Among those who came in from a raw November morning to this church in Queens there were only a few who had glimpsed a darker side of James Hayden's life. Some recall seeing a flash of hurt in his eyes and sensing that there was a certain mystery about him. One woman remembers that he once gave her a drawing of a smiling clown sitting on top of a globe. Around the edges of the picture were dark clouds aswirl with tortured faces.

But of all the mourners, perhaps only James Hayden's wife knew that this actor who had so brilliantly portrayed a heroin addict in *American Buffalo* had himself been wrestling with a drug problem since his teens. For, always eager to comfort those around him, James Hayden was at the same time unwilling to burden even his closest friends with an affliction that had struck him long before anybody noticed his special gift. He fought long and hard, and just as he seemed near to conquering his demon, he suffered a moment of weakness. And only with the news that he had died from injecting three glassine envelopes of heroin did many of the people who had performed and danced and laughed with James Hayden learn of his anguish.

"I think Jimmy is sitting up there saying, 'You don't understand, I'm not supposed to be here, I've got to get to the theater,' " says Lorna Luft.



On Broadway in American Buffalo.

> *'Jimmy was a genius, a sensibility out of the ordinary,' says director Arvin Brown, 'a great artist who was an equally fine human being.'*

Photograph by Peter Cunningham.

JAMES HAYDEN BEGAN HIS LIFE on November 25, 1953, at Methodist Hospital, in Brooklyn's Park Slope. His mother, Millie, was on her way to work when she went into labor, and she later suggested that part of her son's love for the city may have come from almost being born on the subway. Hayden had brown hair and blue eyes and was named after his father. The father was known in the neighborhood as a smart dresser who could be tough when he needed to be and who was always willing to give a few dollars to a friend in need. His only exposure to theater came from the vaudeville shows at Prospect Hall. "That's as close as we got to a play," the father says.

With Pacino in American Buffalo.

Near the time of Hayden's birth, a pusher introduced heroin to Park Slope. Seeing one friend after another fall victim to the habit, the father decided to move the family to Bay Ridge. The son proved to have a fine voice, and the father often asked him to sing "Silent Night." Hayden was enrolled at P.S. 140, and, using charm where homework failed, he did well.

"From the first grade up, he charmed all his teachers," the mother remembers. "I always used to say he would be an actor or a priest."

Both parents recognized that Hayden was an unusually sensitive child. He cried for days when President Kennedy was assassinated, and the father tried to console him by playing a recording of the inaugural address. Often, Hayden came home and asked his mother to explain some small cruelty he had encountered. The mother recalls, "He was hurt by a lot of little things he couldn't understand. He would ask why people are the way they are, and I just couldn't tell him why."

As he entered his teens, Hayden was a regular at the neighborhood movie theaters. The mother remembers, "He said, 'Gee, it'd be great to be an actor.' There was just something about it that mesmerized him." One day, Hayden went with his mother to see Rick Nelson perform at the Bitter End, in Greenwich Village. On other days, the mother took him walking through the streets of Manhattan. "He loved Manhattan," the mother says. "He was wide-eyed, and he wanted to be part of it."

When he was seventeen, Hayden asked his mother to sign a paper that would enable him to enlist in the army. The mother says, "He didn't know what he wanted to do, and he decided to get it over with." He was trained as a medic and flown to California to join a unit bound for Vietnam. At the last minute, President Nixon signed the Paris peace accord. Hayden was transferred to Fort Sam Houston, in Texas, and detailed to paint barracks. Though he had escaped the war, Hayden found himself with veterans who had returned from Southeast Asia addicted to heroin. Far away from Brooklyn and still too young to shave regularly, Hayden was now dabbling in narcotics.

"I saw a lot of soldiers come home with drug problems," Hayden later told a reporter. "I've always believed that the real casualty of the war was increased drug abuse."

After two years and a month, Hayden returned from the army. He had four uncles and a cousin in the Police Department, and by all the traditions of his neighborhood he should have applied for a city job. Instead, he announced that he had decided to go into a profession with an unemployment rate of over 85 percent. His father gave his blessing. The mother also pledged her full support and said she was sure he would do very well as an actor.

"I told him, 'If you get knocked down, just go to another door,'" the mother says. "I told him, 'There's always somebody who'll say, "Yeah, you're right for the part."'"

Taking several months to work up his courage, Hayden applied for admission to the American Academy of Dramatic Arts, in Manhattan. For his audition, he read from a section of *The Glass Menagerie* in which a young man speaks to his mother of going to "opium dens, dens of vice and criminals' hang-outs." On Hayden's evaluation, George Cuttingham wrote, "Slim, pleasant, juvenile. Tough New York City speech. Very green. Little education, but has flair and nerve and might catch on nicely."

Hayden was accepted by the academy. He took voice lessons and learned to shake his Brooklyn accent when he wanted to. He found he could ease some of the hoarseness from his speech by holding his head up and relaxing his throat. In acting class, he proved to be a perfectionist who had a natural ability to tiptoe into a part until he was totally immersed. He grew close to a teacher named Marie Hawthorne. She remembers a young man who was childlike in his enthusiasm.

"He would do something well, and he would run to tell you the way a child would," Hawthorne says. "He didn't grow up in the sense that, whatever his background, there was an innocence about Jim."

After class, Hayden was constantly working on scenes and reading books on theater. A former student named Cheryl Whitener says, "I don't know how seriously people took him. After all, he was this boy from Brooklyn. But he was in love with it. He had those theater books, and he just ate them up. He was always looking for things to work on. It was obvious that he wanted to do it all."

In his second year, Hayden invited his father to a school play. This was the first play the father had ever seen, and he walked away convinced that his son had done well to stay out of the Police Department. The father says, "I had nothing to compare it to, but I saw he was putting it together. I said, 'Gee, he's going to be pretty good.'"

Following graduation, Hayden supported himself by waiting on tables, handing out leaflets, and selling beer at the beach. He also worked in the academy's costume department. Sometimes, he was asked to teach a class in stage makeup. A friend named Jay Acovone remembers that Hayden had no tolerance for those who were lazy.

"He told me, 'If you get into this game, you have to be 100 percent or go back home,'" Acovone says.

In his free time, Hayden read *Back Stage,* mailed out résumés, and hustled roles in showcase productions. He began hanging out by the stage door of the theater where Al Pacino was doing *The Basic Training of Pavlo Hummel.* After a while, Hayden was allowed backstage to sweep up and do other odd jobs. One night, Hayden was stopped by a panhandler around the corner from the theater.

Photograph by Stephanie Saia.

His mother did not sense that, as he worked to become an actor, he was fighting to exorcise his past as a drug user.

Hayden gave the man a dollar and said he would play him a game of liar's poker. The panhandler apparently did not share Hayden's sense of fun. Hayden was stabbed three times.

When he got out of St. Clare's Hospital, Hayden went right back to the struggle to break into the business. As he walked the streets, he studied passersby for mannerisms he might use in some future role. Acovone remembers Hayden remarking on the way one man lifted his hat and on the way another man combed his hair. "I'd say, 'Wow, Jim, that's neat, but I didn't catch it,' " Acovone says.

One day, Hayden and an aspiring actor named Kevin Khirallah Thomas read *A View From the Bridge* and pretended they were on Broadway. As remote as that fantasy then appeared, neither Thomas nor Acovone ever saw Hayden grow discouraged. Acovone says, "You got to eat, breathe, and live the stuff. You got to always know what projects are coming and who's in town and what might be good for you. Jimmy never stopped fighting, and he never let anything get him down. He would say, 'Every time somebody says "No," you're one more "no" closer to a "yes." ' "

ONLY WHEN HE TELEPHONED his mother did Hayden let doubt creep through his enthusiasm. The mother remembers, "He'd say, 'Goodness, Ma, I don't know how much of this I can take. There's no money, and they want the rent.' I knew he was so close, and I knew in his heart this was the only thing he wanted to do. I'd say, 'Jimmy, you've worked so long. You can't give up now.' He'd say, 'Ma, you're right,' and he'd go on."

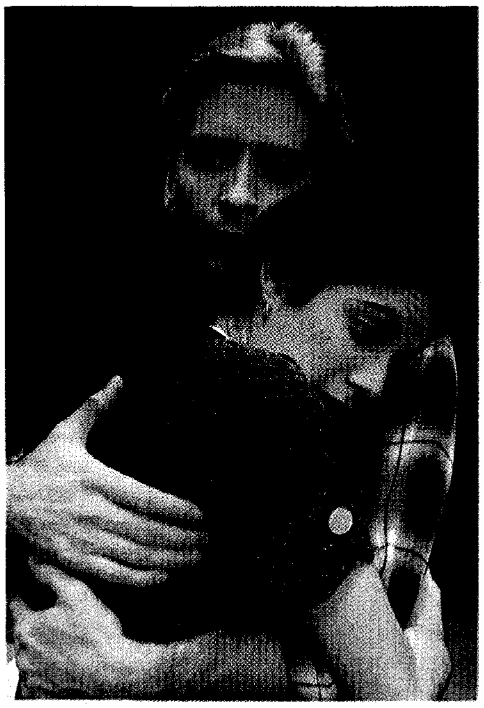
But even the mother did not sense that as he worked toward a future as an actor James Hayden was fighting to exorcise his past as a drug user. This battle seems to have then been shared only with a girlfriend named Catherine Greitzer, who had met Hayden at the American Academy. Since the army, Hayden had continued to use drugs occasionally, and one night he showed up ill at her apartment saying that he had almost overdosed. In the months that followed, Greitzer watched Hayden stave off any urge for heroin with bottles of beer.

"The way he would push it away was to drink," Greitzer says. "Then he got to the point where he didn't need to drink. It was like milk shakes, and he was just a sweetheart."

In 1979, Hayden landed a short stint on a soap opera. Thomas remembers, "He was like a little child. He felt that was the beginning." Hayden soon got parts in several made-for-television movies. He played a police officer in *The First Deadly Sin*, with Frank Sinatra, and he later gave his father a picture of himself posing in costume with the singer.

"Jim looked like a cop, too," the father says.

On a trip to Los Angeles, Hayden fell in love with a young woman named Barbara Daniels. He moved into her house in Redondo Beach, and he began making the rounds at the studios on a mo-ped. Daniels remembers, "He was a bad driver in the sense that he would stop at a stop sign and let everybody else go." After all the hustling in New York, he spent entire days cooking and watching television and playing with the neighborhood children. "He would dress them up and make them up and play games," Barbara says.



In A View From the Bridge.

At the same time, Hayden brought a touch of Brooklyn to Redondo Beach. He took Barbara for long walks through streets she had only glimpsed from a car. One day, they ended up at a mall frequented by senior citizens. There was a band, and Hayden asked an elderly woman to dance. He began sitting out on Barbara's stoop, and he got to know her neighbors. He started cooking for a housebound woman who lived next door. And when the family across the street was forced out of its home, Hayden told them they could stay at Barbara's house.

"No one in California knows their neighbors," Barbara says. "And he invited the whole family and two dogs to move in with us."

IN 1980, THERE WAS AN ACTORS' strike. When his money ran short, Hayden took a job as a cook at a Jewish deli. The other cook was a Chinese gentleman from Brooklyn, and he taught Hayden how to make a perfect matzo ball. By mid-1981 this had lost its thrill, and Hayden began talking of returning to New York. Barbara remembers, "I said, 'Go, already. Get out of here and see what's doing.' "

A few days before he left, Hayden gave Jay Acovone an early-morning telephone call. Acovone says, "Jim never called at 2 P.M. or at 10 A.M. It was always midnight and after. It was 'How's it going?' Then it was 'Gee, I didn't wake you, did I?' " Acovone told Hayden that there would soon be an opening in an Off Broadway production of David Mamet's *American Buffalo*. The play was directed by Arvin Brown, and it starred Al Pacino and J. J. Johnston.

"He said, 'I'll have to check it out when I get to town,' " Acovone recalls.

That July, Hayden arrived back in New York. His parents were divorced by then, and the father was living in Queens. When he learned that Hayden was going to try out for *American Buffalo*, the father went down to St. Sebastian's Church. The father says, "I told Jim, 'You're going to get the part. I lit a candle for you.' " Hayden spent a day on Acovone's stoop going through the play. Then he headed down to the Circle in the Square Theatre, on Bleecker Street.

After a year in California, Hayden looked more like a surfer than a street kid, and Arvin Brown remembers that

Photograph by Martha Swope.

'He was not imitating life,' says Arthur Miller. 'He was trying to transform it. He was looking for the poetry.'

his first impression was that this muscular young man with a tan and sun-bleached hair could never fit into the role of a heroin addict. Then Hayden took a chair on the stage and began to read a scene with J. J. Johnston. Speaking slowly and with a soft voice, Hayden moved in and out of Johnston's lines. With slight pauses and inflections, he created a vulnerable, introspective character who had what Brown would later call "a street shyness."

"It was clear this guy could act the hell out of it," the director says.

As Hayden went into rehearsal for *American Buffalo,* he cut his hair and began shedding weight. Brown says, "He transformed himself physically. He looked like a street rat." Barbara flew in from California, and the couple settled into a two-room apartment on the Lower East Side. They were joined by Hayden's closest friend from childhood, Michael Kukul. Like Hayden, Kukul had started using narcotics while he was in his teens. Unlike Hayden, Kukul had never been able to shake his drug habit. And as Hayden came home each night from rehearsing his role as an addict, he fought to get his friend off heroin.

"Jimmy was always there for Michael," Barbara says. "There was quite a love affair between them. They would make each other laugh and cry. They shared their lives. They were brothers."

ON OPENING NIGHT, BARBARA and Michael went to see Hayden give his first major performance onstage. Hayden became the character down to the smallest gesture, and Barbara remembers, "I was numb. I had no feeling in my hands. I kept grabbing Michael and squeezing his leg. I knew how talented Jimmy was, but I was overwhelmed." The father came to see the play, and afterward he went backstage and said he had been a bit disconcerted by the profanity.

"I said, 'Was some of that language really necessary?' " the father recalls. "I wanted everybody to come see it, and I was afraid some of the convent girls might not understand."

One day, the father came early to the theater to watch one of the daily rehearsals. For two hours, Hayden, Pacino, and Johnston experimented with small changes in blocking and tone. The father says, "Until that time, I didn't realize how much went into this. They were selling out every night, and you would think they would just take it easy. But they were there every day trying to find something to make it more effective. Every move was down to perfection."

In the army.

A few minutes before curtain, Hayden would sit by himself and focus his concentration. Then the lights would go up, and he would begin a performance that always seemed to have a bit more detail than the one before. Barbara says, "It was important to him that there be a new life, a new moment, something that would never be the same." Soon, Pacino was saying that Hayden was one of the most remarkable actors he had encountered. "Jimmy was like a sonnet when he acted," he says. "Talent. Absolute talent."

After a performance, Hayden and the others made a ritual of meeting for a drink at a Chinese restaurant near the theater. There was Johnston. There was Michael Urban, the assistant stage manager. There was José Santana, Hayden's understudy. And there was often some stranger Hayden had met at the stage door. Santana says, "He would show up with some real characters. If he sensed anybody was lonely he'd just ask them next door for a drink."

From the restaurant, Hayden and Santana sometimes went for a stroll. Santana remembers, "We were these two young guys working with Al Pacino and walking around the streets." They often stopped by Hayden's apartment to listen to Willie Nelson tapes and talk about acting. One night, Santana felt ill. Hayden put a pillow under his head and fed him soup. Santana says, "Jimmy was like my mother." Santana met Michael Kukul, and he remembers being spooked by his appearance. He never saw Hayden touch anything stronger than beer.

THAT NOVEMBER, *American Buffalo* temporarily closed so Al Pacino could do a film called *Author, Author.* Arvin Brown went up to the Long Wharf Theatre, in Connecticut, to direct Arthur Miller's *A View From the Bridge.* He asked Hayden to join him and play an Italian immigrant. Where the character in Mamet's play was a vulnerable introvert, the role in Miller's work called for an extrovert who sang and danced. And as rehearsals began, Hayden started having nightmares.

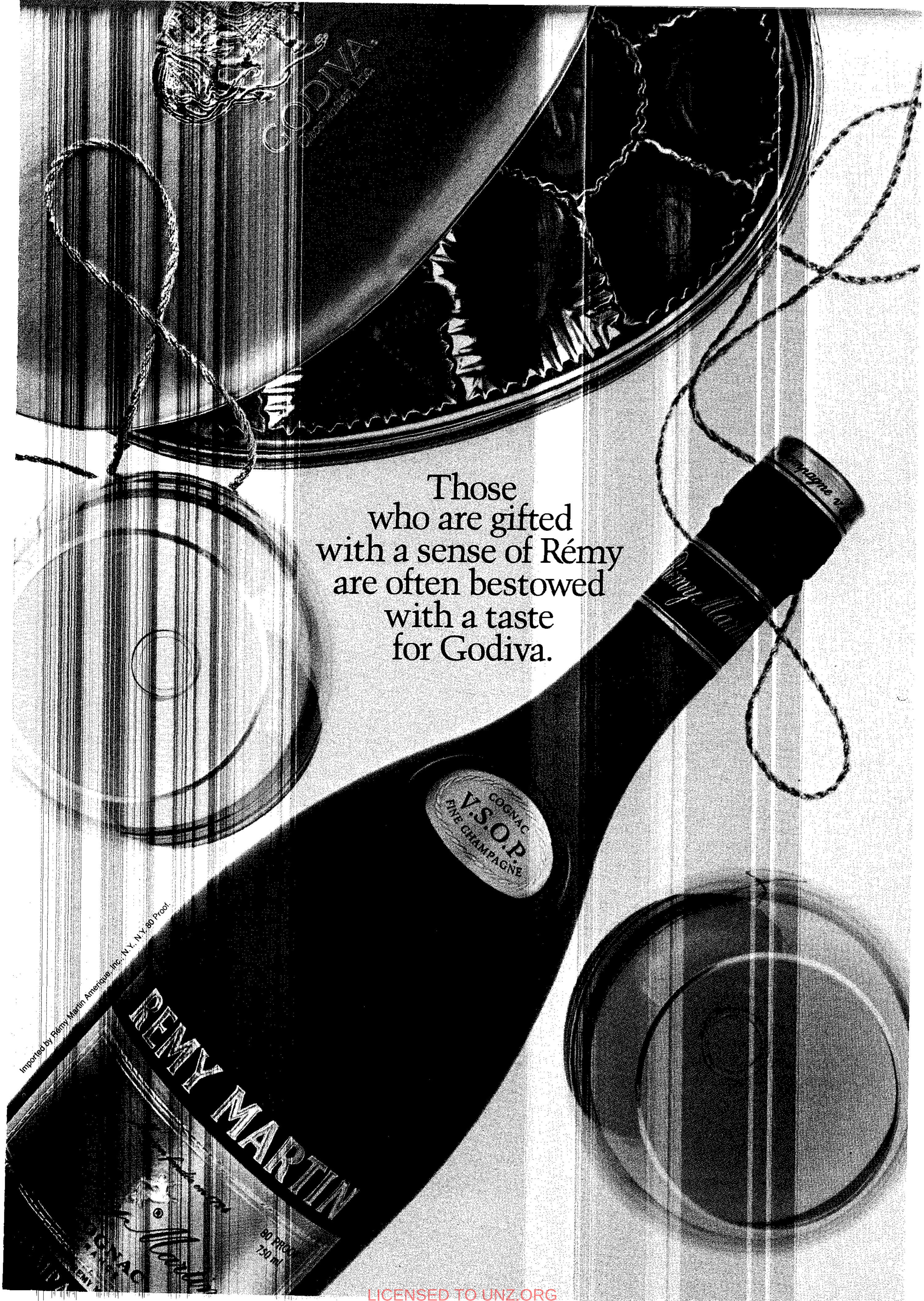
"He said, 'I'm to sing and dance and have an Italian accent,' " Barbara recalls. "He said, 'Arvin Brown is nuts. I can't do this.' I said, 'You're going to be great, Jim. Every time you have nightmares, you're great. The worse the dreams, the better the performance.' "

Again, Brown watched Hayden undergo a remarkable transformation. Hayden began hanging out with a man who was just over from Italy, and he developed a flawless accent. He dyed his hair blond, and he learned to move with just the right flamboyance. Arthur Miller saw Hayden in rehearsal, and he remembers, "He was very lyrical. He was not imitating life. He was trying to transform it. He was looking for the poetry."

While Hayden worked in Connecticut, Barbara stayed in Manhattan with Kukul. For a while, Kukul seemed to be doing better. He started driving a cab, and he saved up enough money to buy a Sony TV. Barbara remembers, "It was quite a symbol of accomplishment for him." Then a burglar broke into the apartment and made off with the TV.

"Michael didn't know how to handle this," Barbara says. "Jimmy was doing well, and Michael wanted to stand on his own two feet."

On Christmas, Barbara went up to Connecticut to see Hayden. She told him that she had a feeling that something terrible was about to happen to Kukul. Hayden said he would be down


Those
who are gifted
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GODIVA
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FINE CHAMPAGNE
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Hayden flew to Rome for a film. He was once again far away from home. And he once again began to take heroin.

to help his friend the following weekend. Barbara returned to the apartment in the evening and found Kukul lying on his bed with the telephone in his hand. She shook him, and he groaned.

In the morning, Barbara went to the set of *Author, Author* to give Al Pacino an enameled plate with a buffalo design. She and Pacino talked for an hour about the trials of loving an actor. When Barbara got back to the apartment, Kukul was lying in the same position on his bed. She touched him, and he felt cold. Then she called Hayden and told him that his best friend had died of an overdose. A few days later, Kukul was buried in Brooklyn. Hayden began wearing a silver bracelet that had belonged to his friend. "There wasn't a day that went by Jimmy didn't miss Michael," Barbara says. "He wanted to bring Michael up the ladder with him. This one time he couldn't be there for Michael, and he felt he had let Michael down."

IN EARLY 1982, THE CONNECTICUT run of Miller's play ended, and Hayden headed back to New York. By then, he had grown close to Lee Strasberg. When Hayden stopped by the house, Strasberg's wife, Anna, left the room and let the two men talk. She says, "It was so quiet and so intense." Shortly before the second downtown run of *American Buffalo,* Hayden asked J. J. Johnston to help him audition for Strasberg's Actors Studio.

"I asked him, 'When is this supposed to be?' " Johnston recalls. "And he said, 'That's something else I got to tell you. It's on opening night.' "

And so, one hour before the second-run opening of *American Buffalo,* Hayden led Johnston into the Actors Studio, on West 44th Street. Anna Strasberg watched the audition, and she remembers, "His talent was gigantic. I think it was more than his body could contain. . . . He finished the scene, and there was the biggest, widest grin on his face. He knew he had done well, and they had to push him out the door."

Racing downtown, Hayden and Johnston just made the show. Hayden dedicated this and the subsequent performances to the memory of Michael Kukul. And after Barbara went back to California, Hayden seemed to grow afraid of being left alone in the apartment where Kukul had died. José Santana says, "He didn't talk about it much. Jimmy never talked about things that were bothering him. He just didn't want to go home, and he didn't want to be alone."

A short time later, Lee Strasberg died. At the burial, Anna Strasberg said that she could not bear seeing the gravediggers cover her husband with dirt. Hayden grabbed a handful of earth and let it fall on the coffin. Then he took a shovel from one of the gravediggers. Other actors picked up shovels and joined in. Strasberg's children came up and dropped in some flowers. Anna Strasberg remembers, "One of the children said, 'My daddy's going to make them grow.' Jimmy said, 'You bet he's going to make them grow.' "

Near the end of the run, Hayden landed a part with Robert De Niro in a movie called *Once Upon a Time in America.* Much of the film was being shot in Italy, and Hayden flew to Rome. As hard as he threw himself into the film, his success was still haunted by Kukul's death. He was once again far away from home. And he once again began to take heroin.

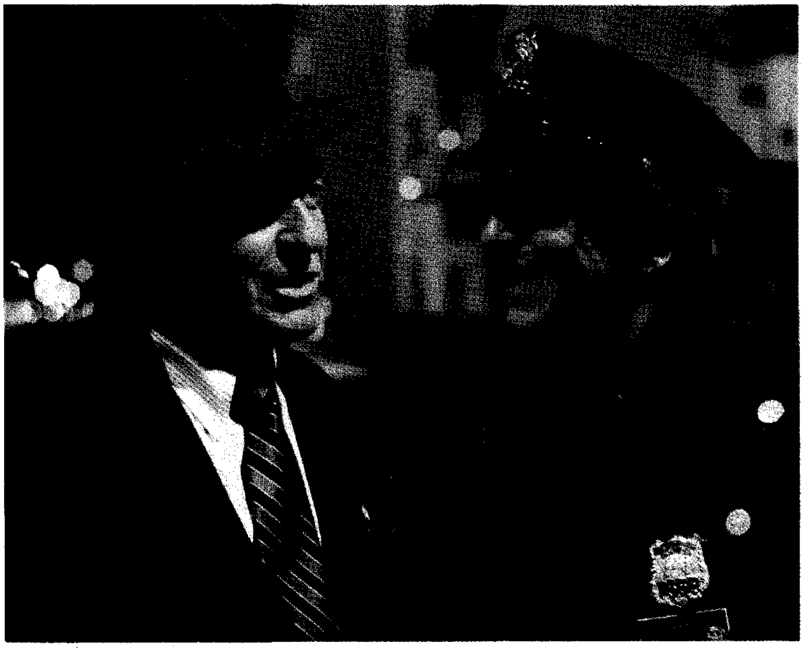
"He didn't want to die, he didn't want to be like Michael," Barbara says. "But being in that foreign country brought out the fear."

Apparently keeping himself to small doses, Hayden continued to do brilliant work. In the early morning or after a shoot, he sometimes dozed off. But only an actor named Richard Bright seemed to suspect that Hayden was suffering from more than fatigue. Bright had played opposite Al Pacino in *Panic in Needle Park,* and the year before he had encountered Hayden at a screening of that film. Now Bright studied Hayden's eyes and saw the unmistakable mark of somebody who was using heroin. Bright urged Hayden to seek help.

"If you look in somebody's eyes and you see the head of a pin, what do you think?" Bright says. "I asked him how much he was using, and he said, 'Not much.' "

After he had completed the film, Hayden visited his mother and then went to stay with Barbara in Redondo Beach. Barbara says, "This was the place where he was always together and he was always able to be healthy, and that's what we were working on." Over the next month, Hayden again fought his way off narcotics. Barbara remembers, "It wasn't easy, to say the least."

One morning after he started to feel better, Hayden began talking about marriage. Barbara remembers, "He said he wasn't sure if he could commit himself completely to one person. I said, 'I understand. I want a commitment of love and no more.' He said, 'Okay, let's get married.' I said, 'Do you want to do it



With Sinatra in The First Deadly Sin.

today, or do you want to make plans?' " That afternoon, they went shopping for a ring. They cleaned the house together, and in the evening a preacher came to perform the ceremony. There was a single witness.

"We had a small wedding, but we had three big parties later to celebrate," Barbara says.

AFTER THANKSGIVING, BARBARA went with Hayden to Florida for a warm-up run of a production of *A View From the Bridge* that was bound for Broadway. Hayden was still suffering aftereffects from the drugs. Barbara remembers, "Physically, he was not that well, but nobody knew. It was very important that Jim be doing well for everybody." He had trouble sleeping, and he sometimes woke up spouting lines from the play.

"Thank God he didn't have an Italian accent," Barbara says. "It was bad enough he was the character when he was sleeping. But he still had his Brooklyn accent."

The production headed north to open on Broadway. Barbara found an apartment on the Upper West Side, but Hayden seemed unable to leave the two rooms where he had lived with Michael Kukul. They stayed on the Lower East Side, and one day Hayden started smashing the refrigerator into the walls. Barbara says, "He didn't want to move, but he wanted to make sure he didn't want to stay." Barbara summoned one of Hayden's cousins to help her move their clothes and furniture uptown. Hayden got in bed and refused to budge.

"His cousin said, 'You're staying, fine, but the bed's going,' " Barbara remembers.

By nightfall, Hayden and Barbara were settled into the apartment on the Upper West Side. Barbara bought new pillows, and Hayden decided to give the old ones to a bag lady named Vivian. One night Hayden went out to invite Vivian up for a bath. Barbara remembers, "I said, 'Jim, she might not want to bathe.' " Hayden came back and said that Vivian had not been on her usual doorstep.

"Had she been there, she would have gotten a bubble bath whether she wanted one or not," Barbara says. "Jimmy was going to help everybody."

On February 3, *A View From the Bridge* opened in New York. And four years after he and Kevin Thomas had fantasized that they were doing the play on Broadway, James Hayden strolled onto the stage of the Ambassador Theater. His co-star Saundra Santiago says, "It was frightening for me, and it was exciting for Jimmy. He was thriving on it, and I was scared to death." Afterward, there was a party at Sardi's, and the rave reviews were read over a public-address system.

"That is what Jimmy would want all his life," Santiago says. "Openings and openings and openings."

Night after night, Hayden competed with himself to give a performance that inched closer to perfection. Jay Acovone went to see the play, and there were 30 seconds of applause after Hayden sang the song "Paper Doll." Acovone says, "He stopped the show. People went crazy." Crowds at the stage door began asking Hayden for his autograph.

"One thing Jimmy loved was signing autographs," Santiago says. "He was in the mood for it every time. He gave himself totally to his admirers."

With De Niro in Italy.

After one show, Hayden was mobbed by a group of schoolgirls from Brooklyn. He posed for a picture while they kissed him on the cheek and giggled. Another time, a childhood friend from Bay Ridge shouted out to Hayden as he came out the stage door. The friend was with a date, and Hayden took them both out to dinner. Hayden's father says, "The guy kept telling his girlfriend, 'See, I told you he'd remember me.' "

And as his success grew, Hayden seemed to make an extra effort to maintain his friendships with actors who were not doing quite as well. A struggling actor named Larry Kelly says, "He would always ask me how *I* was doing. If anything, he bent over backwards not to make me feel uncomfortable." One afternoon, Hayden invited Kelly to play stickball with "some guys" on West 77th Street. Kelly went down and discovered that the "guys" included Al Pacino.

"If I had known, I would have dressed for it," Kelly says.

In the spring, Kevin Thomas suffered a fractured skull in a mugging. Thomas regained consciousness at Lenox Hill Hospital, and one of the first faces he saw belonged to James Hayden. Somehow charming the nurses into overlooking a regulation that prohibited flowers in the intensive-care unit, Hayden presented Thomas with a single red rose. Thomas underwent nine operations, and Hayden was always there to comfort him and to joke him out of depression.

"I told him he was spending too much time there," Thomas remembers. "He said, 'I'm getting more out of this than you are. I'm learning a new role. I might use it someday. You never know.' "

From *A View From the Bridge* Hayden went into rehearsals for a Broadway production of *American Buffalo.* Hayden and Pacino had been working together for two years, and they had developed almost a blood bond. Pacino says, "When you were with him you felt covered. He would take everything that came at you. He would make sure you were all right. If you wanted to know what love looked like, it was Jimmy."

There was a warm-up run of the play in Washington, D.C. While Hayden and Pacino were on a flight down to the capital, the plane ran into severe turbulence. Pacino remembers, "Jimmy was sleeping. He woke up and saw there was trouble and said, 'It won't go down, Al, don't worry. Not with the two of us on it.' " Between performances, Hayden would go into a small music room down the hall from the dressing area to teach himself how to play the piano. Pacino would sometimes come into the room and sit silently while his friend invented melodies.

"I would sit and listen, and the guy was music," Pacino says. "I could see the need in him for something else. Jimmy needed another thing besides acting."

ON THE FIRST ANNIVERSARY OF Hayden's marriage to Barbara, *American Buffalo* opened at the Booth Theatre. Lorna Luft watched the performance from the first row. "I'll never forget sitting there watching him. He broke my heart. You just wanted to put your arms around this character," she says. Afterward, there was a party at Charley O's. Hayden came up to Luft and her husband and said he had somebody he wanted them to meet.

"It was like he was going to introduce us to Brando," Luft says. "It was his mom, and he was so proud she was there."

One night, Hayden went to see Luft perform in the play *Extremities* with Farrah Fawcett. Luft remembers, "I respected him so much as an actor, and I was so nervous my hands were wet. Farrah asked me if I was feeling all right. I said, 'Jimmy Hayden's here.' She said, 'Oh my God, he is?' " At the end of the show, Hayden rushed down to the stage, whistling and shouting "Bravo."

"You could not not like Jimmy Hayden," Luft says.

By that time, Barbara had gone back to California. She had planned to visit for only a week or two, but she discovered that someone had wrecked her house. Then she became interested in a course on sign language, and she decided to devote some time to her own life. Hayden said he would visit her when he could. She remembers, "He kept wanting to come out here, but there was always something in his career that kept him in New York. He had been doing well. He was clean and sober and getting a sense of himself. So I decided to stay on."

'We all worried about too much too soon, but Jimmy handled it well,' says a friend. 'He never stopped being Jimmy.'

Now one of the better-loved people in the theater world, Hayden spent time with Liza Minnelli and Cher and other stars. At one gathering, he sang while Carly Simon played the piano. He became a regular at the Cafe Central, a spot favored by rising young actors. One evening, Hayden met Chuck Zito, a member of the Hell's Angels. Zito remembers, "He said, 'I've never met a Hell's Angel before.' "

On Monday nights, Hayden joined Zito, Luft, and others from the Cafe Central crowd at a club on Varick Street called Heartbreak. Hayden rarely drank more than a bottle of beer. Wearing a bandanna around his head, he would dance for hours to music from the fifties. "He was one of the great dancers in New York City," Luft says. "He'd drive me crazy. He'd never sit down. I'd say, 'I can't keep up with you,' and he'd say, 'Okay, next. Who's next?' "

But after the play and the parties and "the Cafe" and Heartbreak, Hayden would often end up alone at his studio apartment, on the Upper West Side. Late one night, he called a childhood friend whose sixteen-year-old brother had died of an overdose a decade before. The friend had since become a priest. Father James Michael remembers, "Jimmy said, 'I'm having a problem. I got to get away from here.' He said, 'I'm fooling around with drugs and getting hooked.' " Father Michael told Hayden he could sleep on a couch in the rectory. Hayden said he would consider the offer, and the following day Father Michael called him back.

"He said, 'I don't really need it,' " Father Michael recalls.

And in the days that followed, even Hayden's closest friends did not appear to sense that this smiling young star who always seemed to be jumping with energy was dabbling in narcotics. When Hayden auditioned for *Death of a Salesman*, director Michael Rudman decided that he simply looked too healthy for the part. Rudman says, "He looked like the one who's elected president of the student council and is captain of the football team and gets all the girls." And Hayden seemed to be doing as well mentally as he was physically.

"We all worried about too much too soon, but Jimmy handled it very well," Jay Acovone says. "He never stopped being Jimmy."

ON NOVEMBER 3, FATHER MICHAEL went to see *American Buffalo*. He says, "The language in that play is unbelievable, and I'm sitting there with my collar on." After the show, Father Michael went backstage and found Hayden looking like anything but a drug user. Hayden showed him a religious medal bearing a likeness of Saint Genesius, the saint of actors. Father Michael remembers, "He said, 'Hey, pal, I want you to bless this for me.' "

Later that night, Hayden talked to his father on the telephone. The father had read a favorable review of Hayden's work in the play. He remembers, "I said, 'If I keep saving papers, I'm going to run out of space.' He said, 'But, Dad, you're just supposed to cut the little article out.' I said, 'No, I like to see your name among all the other names and stars.' " Hayden's thirtieth birthday was coming up the day after Thanksgiving, and they discussed plans for a small party.

"I said, 'We still have time, I'll get back to you,' " the father recalls.

On Monday, November 7, Hayden gave a performance that earned him a standing ovation. From the theater, Hayden headed down to Heartbreak. He danced with a rock star's girlfriend until a little after 2 A.M. As always, he left a good tip for the waitress. On the way out, he stopped to talk to Frankie Scinlaro, the promoter. Scinlaro said he would be coming to see the play the following Wednesday. Hayden told him to make sure he came backstage afterward.

"He said, 'I'll introduce you to Al, and we can go out to dinner,' " Scinlaro remembers.

At about 3 A.M., Barbara called Hayden at his apartment. She sensed something in Hayden's voice, and he told her that he was on heroin. Barbara asked how much he had taken, and he said he had used several bags. She asked if there was more heroin in the apartment. Hayden said that there was. Then Hayden became incoherent. And, as Michael Kukul had a year before, James Hayden slipped into unconsciousness with a telephone in his hand. A few minutes later, he was dead.

"This was just an awful mistake," Barbara says. "He never thought it would happen."

At 4:30 P.M., the stunned cast and crew of *American Buffalo* met at the Booth Theatre. At first, Johnston said he could not bear stepping onstage and speaking lines about heroin. Al Pacino huddled with Arvin Brown, and it was eventually decided that Hayden would have wanted them to go on with the performance. A notice was posted in the lobby saying that Hayden's part would be played by his understudy, John Shepard. At 8 P.M., the curtain rose, and Johnston heard Shepard utter the opening line that James Hayden had spoken just 24 hours before.

"When the lights came up and I saw big John, I got real spooky," Johnston says. "But he was there and I was there, and we just started doing it."

The wake was held at Kennedy's funeral home, in Woodside. Standing near the coffin, Father Michael watched people ranging from movie stars to Brooklyn housewives kneel to say a prayer for James Hayden. One young actor said that he planned to change his name to Hayden. Hell's Angel Chuck Zito appeared, and Father Michael remembers, "I told him, 'I'm with the other team.' "

On Saturday, Hayden was buried in a Queens cemetery that overlooks the Manhattan skyline. Nestled amid the skyscrapers were the theaters of Broadway. And perhaps the sole comfort for those who grieved over the death of James Hayden was that, for a brief moment, he had been able to step onto a Broadway stage and show his remarkable gift.

"Jimmy had been to heaven already," his friend Kevin Thomas says. ■

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Holey, Holey, Holey

By Ruth J. Katz

Reweavers and Reknitters Who'll Save Your Garments

While most people were happily summering in Connecticut, New Jersey, and the Hamptons, New York's moths were also on holiday—in their homes. The insects were busily munching away on winter woolens, stored "securely" in plastic bags on shelves. With the first autumn breezes, one small horror after another was discovered—a hole in a favorite cashmere turtleneck, nibbles in a cherished mohair bed throw, gaping "canyons" in a loden coat.

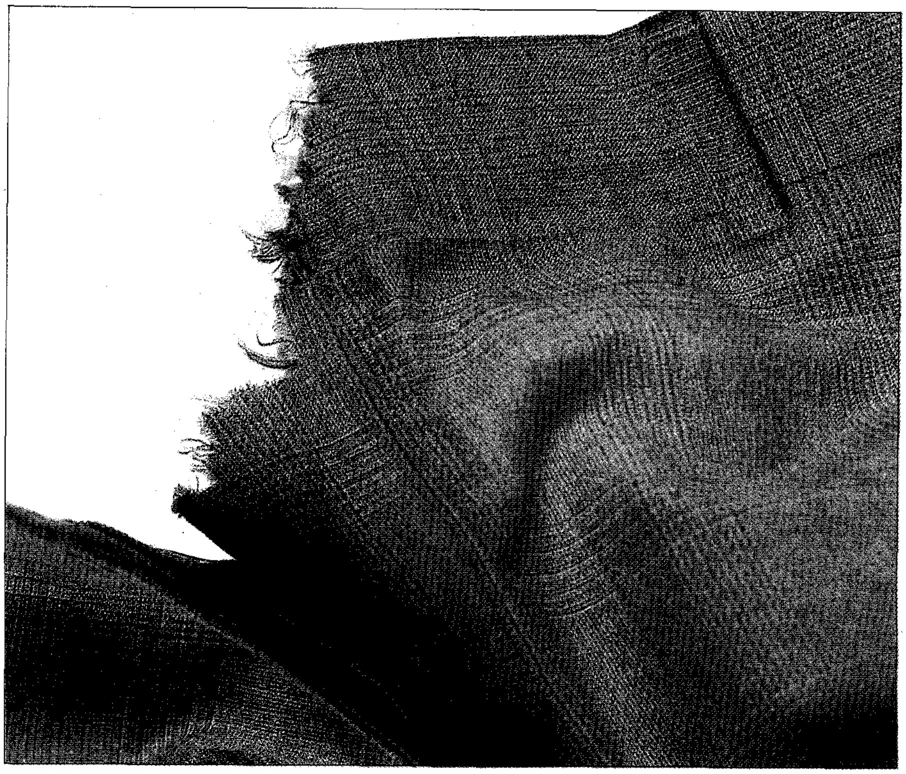
Can anyone make damaged clothes like these wearable again? To test the expertise of craftspeople who advertise as reweavers and reknitters, I put out a call for everyone's problem garments, and collected quite a sad lot—sweaters with worn elbows; party clothes with cigarette burns; suits with frayed trousers, worn seats, shredded knees; and even an assortment of clothing from antiques and secondhand shops that were bought in mint condition . . . except for a torn sleeve or slit skirt.

To find the repair shops, I first checked with friends, department-store personnel, and others in the know. And then I visited just about every repair and reweaving shop listed in the yellow pages, trying to weed out the dry-cleaning establishments that acted as mere drops for reweaving work. The list was finally narrowed down to fewer than a dozen establishments.

Before the research for this piece was completed, most shops looked at (over a period of months) at least nine of my problem garments, and in some cases as many as fifteen. I presented each shop with a variety of tasks, from simple reweaving (straightforward work on a tweed woolen, for example) to a more complicated job (on a solid silk), as well as reknitting on necklines and sweater bodies, patch jobs on worn elbows, and assorted holes and tears that would require both sewing and reweaving.

Only after all the estimates were collected did I determine which items would be repaired at which shops. These decisions were based on several factors, including price, shop specialty, and expertise. I tried to distribute a reweaving, a reknitting, and a repair job to each establishment, giving the full-service workshops the largest batch of work. Often they were the only places that would take on certain jobs.

Plaid pants with "eaten away" tabs. What a mess these suit pants were; a golden-retriever puppy thought they were dinner and totally demolished the better part of the fly front as well as the back of the waistband and a belt loop (see page 59, item No. 10, for photos of the repair on the back). Ace Reweavers took on the challenge and did a fabulous, hardly discernible job. The $95 fee was high, yes, but a new suit would cost a good deal more. And besides, just about everyone else to whom I showed the pants wouldn't touch them with a ten-foot needle; most places told me to go to a tailor.



Before photographs by Peter Bosch.

ACE REWEAVERS

144 East 34th Street, 683-8953

USUALLY, AL HAMMER PRESIDES over the premises, and it wasn't until the conclusion of an early visit here that I remembered what a disastrous experience I'd had some years before when I covered dry cleaning for *New York* and considered evaluating reweavers as a part of the article. On that trip Hammer nastily dismissed me from the shop because I wanted simply estimates and didn't leave anything with him. The same thing happened the second time—and I found that two of my friends had also experienced this rude treatment. Yet when I ultimately left some items for repair, Hammer was cordial. He estimated the cost of repairing the gray crêpe dress shown as No. 2 (see the before and after photos that follow) at $20; I had it fixed for $5 elsewhere. To its credit, however, Ace was the only shop that even offered to reweave the silk robe (No. 17) or repair the considerably damaged trousers (No. 10). Ace's work was meticulous, and I would feel comfortable about leaving anything here. The shop will work even on fabrics with a nap, and can provide overnight emergency service. If you need to pick up work during off-hours, call first and arrange to have your goods left downstairs at Ambassador Cleaners (same management). Expect good repair service; just don't expect too many pleasantries.

The shop is open Monday through Friday 8:30 A.M. to 5:15 P.M. and Saturdays till 1:15 P.M.

COLUMBUS REWEAVING SERVICE

507 Columbus Avenue, near 84th Street
877-3640

MRS. MARIE MENDL'S REWEAVING service occupies a corner of Alden Cleaners, and although I was told she worked Monday through Friday from 8 A.M. to 3 P.M., I found that she did not strictly observe those hours. A charming woman who learned her handwork in Europe, she said she'd undertake most of my reweaving and reknitting jobs, but now she no longer does reknitting. She was not eager to take on patching, repair, or sewing problems. Get your estimates directly from Mrs. Mendl, not from the dry cleaners. Her prices are exceptionally low—generally the lowest quote of all the shops I visited. She and Alice Zotta did give a comparable quote on one item, and in another instance Mrs. Zotta's estimate was lower. The prices on the red pants (No. 9), for example, were $30 at Columbus Reweaving, $20 at Alice Zotta, and $68.50 at Magic Menders. Mrs. Mendl executed Nos. 2 and 8 for me—both repairs show a little bit, but after a few wearings and dry cleanings, the demarcation line will probably disappear.

DUN-RITE CLEANERS

141 West 38th Street, 221-9297

I SHOWED DUN-RITE AT LEAST TEN items, and it refused all but one. (The shop wanted no reknitting, no repairs, none of my difficult reweaving jobs on knitted fabric; it wasn't interested even in putting patches on one of my sweaters.) Dun-Rite did, however, offer the lowest bid ($10) to close the hole left by a cigarette burn in a raincoat. This was an excellent price for the repair (No. 14). Because of this low estimate, I decided to take my chances. When I returned to leave the job, I was told that $15 was the minimum for reweaving; I insisted that I had been quoted $10, and although I had no written estimate, the shop agreed to charge me $10. I also noticed on this trip that there were a half-dozen voluminous costumes from the Metropolitan Opera House hanging on the rack, waiting to be dry-cleaned . . . so I figured that this shop must be doing something right. The repair was well done. Services are limited, though—don't bother to come here with your sweaters.

The shop is open Monday through Friday 8 A.M. to 5:30 P.M.

After photographs by Michael Watson.

FRENCH AMERICAN REWEAVING COMPANY

37 West 57th Street, 753-1672

NATHAN SINGER, WHO RUNS THE excellent operation at French American Reweaving, is a genial and helpful proprietor. Singer's is the final word on the feasibility of a repair. Prices are a little on the high side, but not unreasonable for the fine work performed here. (See the meticulous job on the beige cashmere glove, No. 20.) Ultrasuede patches on a navy-blue sweater (not shown) were $35; New York Art Weaving wanted $20, Ace asked for $25, Magic Menders quoted $38.50. I would feel confident giving French American any type of repair or reweaving job.

The shop is open Monday through Friday 9 A.M. to 6 P.M. and Saturdays 11 A.M. to 2 P.M.

KARLTON WEAVERS, INC.

168 Fifth Avenue, near 22nd Street
255-9530

THIS IS A RELATIVELY LARGE SPACE. It is filled with racks of woolen jackets, pairs of trousers, and coats; they immediately offer clues as to the type of work done here. Karlton is used for repair work by manufacturers in the area. There are several reweavers present. Karlton's pleasant proprietor, Stuart Butterman, was here each time I came, except once. He wrote estimates for me and never grumbled when I didn't leave work. He recommended several tailors for jobs that he would not tackle. Butterman told *New York* his shop will undertake all types of repair jobs, but on my visits he was willing to accept only the most basic reweaving work—generally on woolens. The shop turned down all my reknitting work and didn't want to touch any of my repair jobs. Prices were moderate; work was completed rapidly.

The shop is open Monday through Friday 7 A.M. to 5 P.M.

MAGIC MENDERS

118 East 59th Street, 759-6453

Magic Menders may not actually perform its magic itself, and it certainly does not do it on the premises. The prices are stratospheric, but if you have a lot of diverse repair problems, lots of money, and very little time, this one-stop drop is for you. Here you can leave your ties for dry cleaning, your shredded collars for turning, your leather gloves for cleaning, and your shirts for monogramming. Florence and Herb Novack are gracious proprietors, and they try to be helpful. They refer to their non-visible help as "operators" and claim that these workers will undertake anything. And indeed, of the twelve items they viewed (three different trips), they refused only two. The shop did outstanding work on the sweater shown in photos Nos. 4 and 8—the patches were sewn on by hand, and I've never seen such neat, even blanket stitches. Magic Menders' work on No. 1 was also excellent—but it *was* $48.50, over $40 more than a similar repair (also on crêpe) on No. 2, executed by Columbus Reweaving.

The shop is open Monday through Friday 9 A.M. to 4:45 P.M.

MAISON DU STOPPAGE

265 East 78th Street, 744-7676

Mme. Paulette Allen proved to be a charming Frenchwoman who was willing to talk about repair work and explain a little bit about how she does it. She is not interested in doing exotic repair jobs (silks, chiffons, etc.)—only straightforward reweaving and reknitting. She explained to me that her reweaving is total reweaving, not inweaving or piece-weaving. She works with fibers "stolen" from other areas of the garment and actually weaves a new cloth in the area with the hole. Inweaving and piece-weaving are executed differently. According to Mme. Allen, in piece-weaving or inweaving the damaged area is removed and a new piece of fabric (again "lifted" from elsewhere) is first stitched in place and then rewoven all around the edges, hiding the stitching and burying the repair. Her prices were moderate, but hours were irregular (the shop wasn't always open during the official hours, Tuesday through Friday 11 A.M. to 6 P.M. and Saturdays till 3 P.M.). Turnaround time wasn't as rapid as it was at other shops, but that didn't especially bother me, in light of the spectacular job she did on Nos. 6 and 7.

NEW YORK ART WEAVING

17 East 37th Street, 685-9113

This shop is particularly cramped and cluttered, and it is no wonder that the items I left here were difficult to find on several occasions. Most of the reweaving is performed by Barney Blum, but often only an assistant, Lelia, is present. If you arrive when she is out, he'll probably not be able to locate your job, and vice versa; there seems to be no system here. Barney is delightful, and I liked him so much that I wished his operation were run more efficiently. After years in the business he knows his craft well, but he was interested only in those of my jobs that did not present problems. Of the ten items I showed him, he turned down four repair and reknitting problems. Prices seemed erratic—some high, some low. For the two holes in No. 19, he quoted $90 (Superior wanted $50). I left the green glove, No. 20, for repair; it was quoted at $5 first, then later at $15. When I returned a month later, the glove was still not done, although I was promised it many times. Ultimately, Barney said he could not get matching yarn, and after about six weeks I took the job elsewhere. In all fairness to him, he did a lovely job on the dress in photo No. 13, and it was finished in less than a week. Still, I would be hesitant about bringing anything here except the most pedestrian reweaving jobs.

The shop is open Monday through Friday 9 A.M. to 3 P.M.

SUPERIOR WEAVING & MENDING COMPANY

41 Union Square, 929-7208

This is a no-nonsense operation—serious reweaving goes on in these two bright rooms. Like French American, this shop is filled with cartons just in from U.P.S. and waiting for pickups, moving to and from other stores and dry cleaners around the country. Tariffs here were acceptable and affordable, generally on a par with French American's, although for No. 6 Superior asked $35; French American's quote was $22. For a pair of brown woolen trousers (not shown) with a three-inch tear, Superior asked $25, while French American asked $39. In the classic words of my grandmother, "Go know." Both of the Schnalls (Mort and Seymour) were solicitous and tried to think of ways that I could execute a repair myself and save the reweaving fee. They probably have more work than they need, judging by all the boxes here, but despite that, turnaround time was swift, and their endeavors were neat and well done.

The shop is open Monday through Friday 8 A.M. to 4:45 P.M.

ALICE ZOTTA

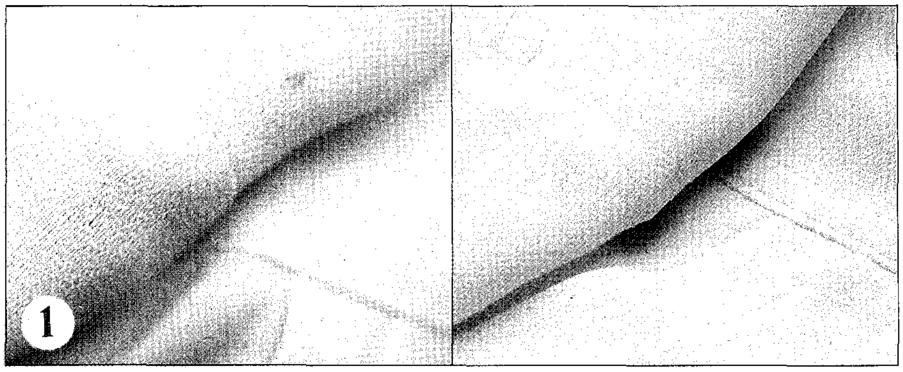
2 West 45th Street, 840-7657

Alice Zotta operates out of a tiny, dimly lit office; you won't even enter her premises—from a Dutch doorway in the hall you'll hand your goods over into the sea of trousers, sweaters, suits, and skirts. There is evidence of quiet workers in the back room. Mrs. Zotta is a woman of few words and little humor, but that, of course, doesn't really matter, since you're not coming here to hear a comedy act. Yet when I confided that I spoke Italian, she was off on a merry speech, telling me all about where she studied in Italy and how she acquired her considerable skills. (I only wish my Italian skills were as considerable so I could tell you more about her studies.) She does a good deal of painstakingly executed inweaving and piece-weaving, in addition to straight reweaving. She cheerfully wrote estimates for me each time I visited, and would have accepted all of my reweaving and reknitting problems. The only things she refused were disagreeable sewing or repair problems. And her prices! Despite the midtown location, which must be accompanied by a sky-high rent, her fees were extraordinarily low. In two instances, she charged me less than her original estimates (No. 9, estimated at $30, was executed for $20; No. 12, estimated at $20, was executed for $10). Her work was impeccable, and ready when she'd promised it would be.

The shop is open Monday through Friday 8 A.M. to 6 P.M. and Saturdays till 2 P.M.

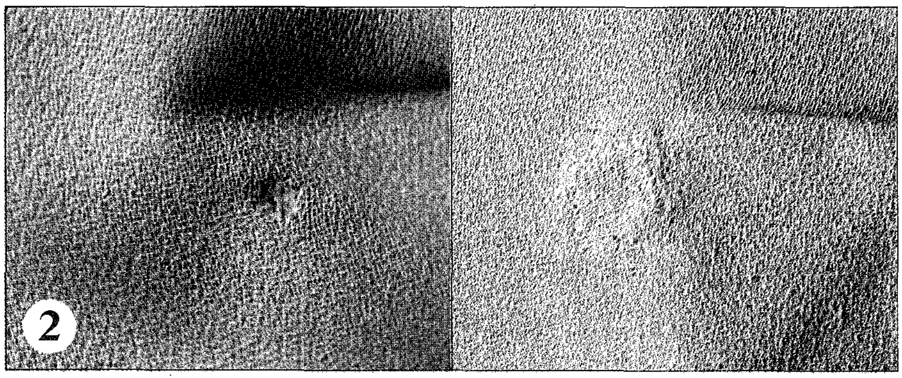
Following are before and after shots of the work that I had done. When I authorized an expensive repair on an inexpensive garment, I did so to show how a particular problem can be solved. You may have the same problem on a $700 Armani suit or on a delicate, treasured blouse handed down to you from Great-Aunt Emily. You will have to decide for yourself which repairs are worth doing and which are not.

My experiences proved that the larger the workroom the more professionally it was run: Posted hours were observed, promised delivery dates were met, and so on. But you pay for that professionalism and the craftspeople necessary to make that happen.



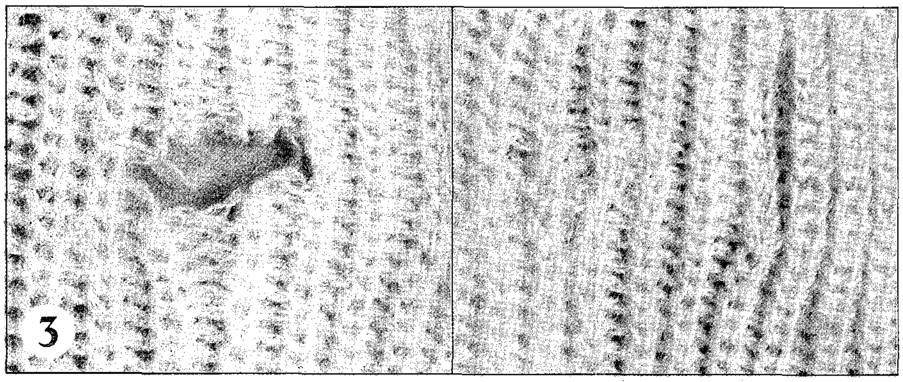
1 White crêpe dress with small hole on shoulder.

Magic Menders' $48.50 bid was the highest for this dress. Others ranged from $10 (Alice Zotta) to $25 (Superior). This hole is not terribly dissimilar from the one in No. 2, a dress that is also of a light-colored crêpe fabric. I felt Magic Menders' repair was not worth the price, since the work in No. 2 is just about as good. Both show slightly but should disappear with wear.



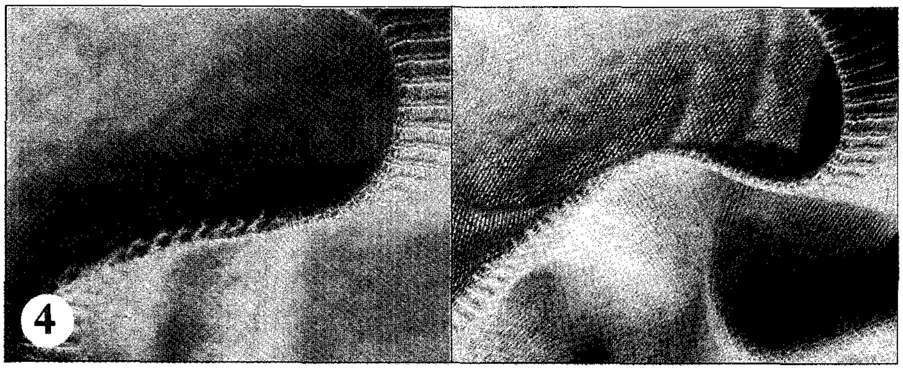
2 Gray crêpe dress with small hole on shoulder.

Prices for this job ranged from Columbus Reweaving's low of $5 to Magic Menders' high of $28.50. In between were Superior's estimate, at $6.50, Karlton's $12, Maison du Stoppage's $15, and Ace's and New York Art Weaving's $20. Columbus Reweaving got the job. Crêpe (here and No. 1) is a difficult fabric to do, and I feel the jobs are about equal, with No. 1 only slightly better.



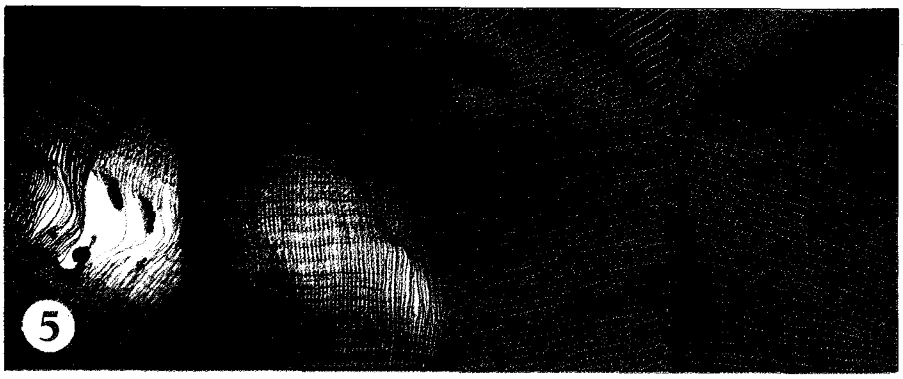
3 Knitted sweater with hole at center of crew neck.

This was a fairly straightforward repair, requiring the reweaver to "steal" yarn from elsewhere in the sweater in order to reknit the area with the hole. Sometimes this yarn is taken from the seams, where you'll never miss it. Magic Menders carefully reworked it for $28.50—50 cents more than French American would have charged and $8.50 more than New York Art Weaving asked.



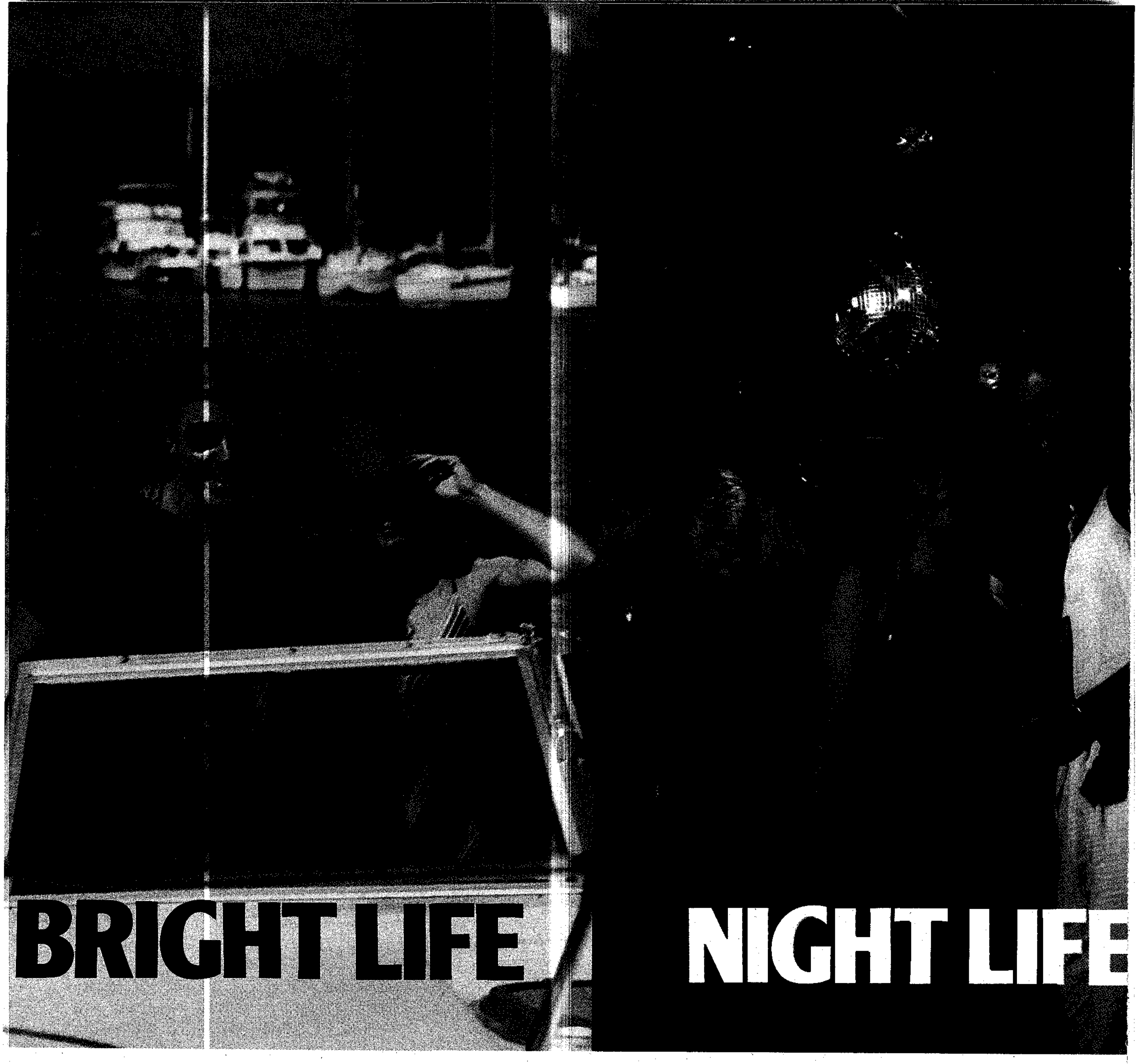
4 Cashmere sweater with holes in the ribbed neckline.

The holes in the ribbing around the neck of this sweater were caused by lots of wear and old age. The work done by Magic Menders ($38.50) around the neckline was beautiful. To solve the sleeve problem (see photo No. 8), Magic Menders charged an additional $38.50 to put on patches. Alice Zotta would have charged $7 to repair the neckline and $15 to raise the sleeves, a fairly common solution to holes worn in elbows. Both jobs (patches and neckline repair) would have cost a total of $50 at French American.



5 Striped trousers with crotch that is frayed.

A worn inner-thigh area is a common problem, and one certainly worth repairing when the trousers are part of a suit. Piece-weaving was an excellent option here, and Alice Zotta did a superb job, carefully matching the stripe. Ace would have patched the pants for $35 and attempted reweaving for "well over $100." Several places turned me down, and Superior wanted $50 for a reweaving job, so I think I did well here with this $40 repair by Alice Zotta.



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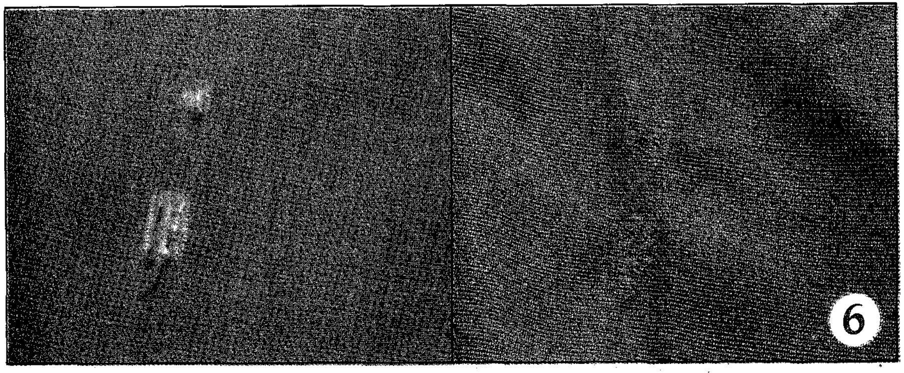
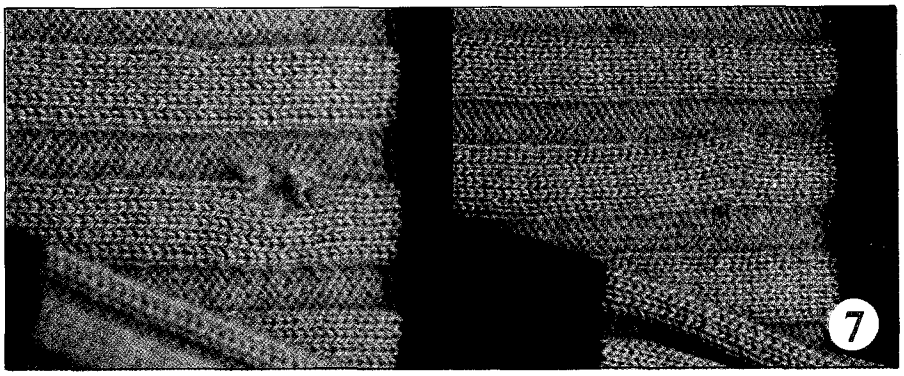
6 Cotton pants with two small holes in rear.

These trousers required delicate reweaving, since cotton is a thin fiber and also because the pants are solid-colored—it's not so easy to "bury" a repair in such a smooth ground. Three shops (New York Art Weaving, Ace, and Dun-Rite) dismissed them. Superior wanted $35 to do the job, and French American wanted $22. I felt that I got a good deal at Maison du Stoppage for $20. The repair work is neat and crisp, and with time the holes should become totally invisible.

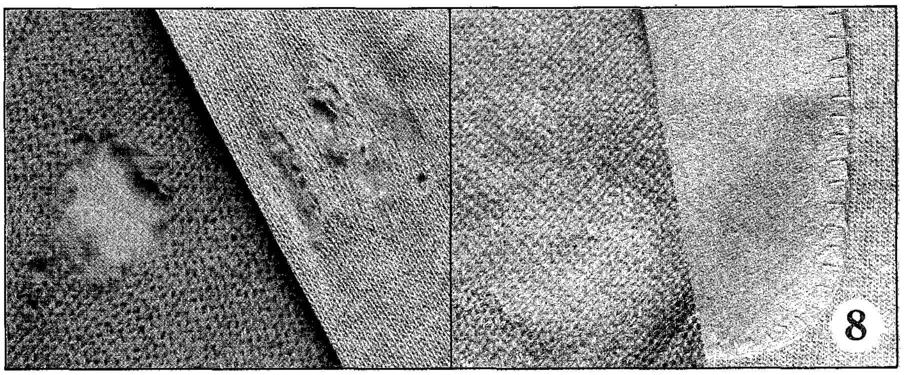


7 Striped sweater with hole. Maison du Stoppage's $15 fee was the highest I was quoted for this sweater, but it seems a small price to pay for the detailed, careful reknitting executed here. This was among the best reknitting jobs I got, and on a par with the work in No. 20—the beige cashmere glove—executed by French American, which wanted $15 for this job. Columbus Reweaving asked $5 to $6 for this repair.

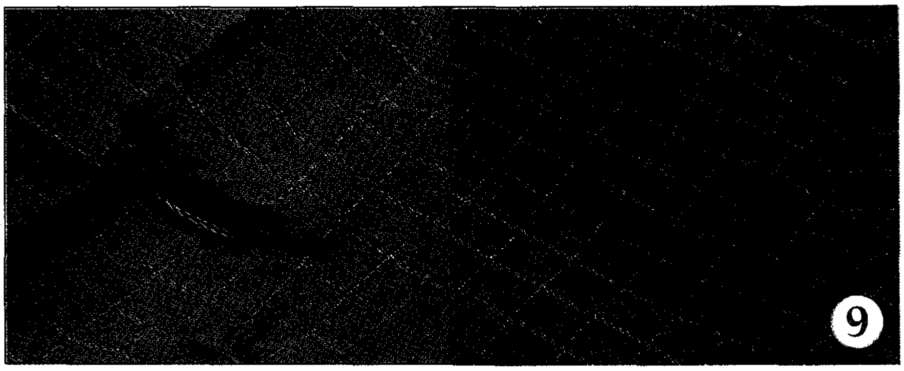


8 Tan sweater with large holes and frayed areas; beige cashmere sweater with similar problems.

Five different shops looked at the gaping hole in the arm of the tan sweater presented here. The highest estimate came from New York Art Weaving, which offered to reknit the hole for $60. Superior said it would charge $35 to $40 for the job. The work that Columbus Reweaving did for $15 was well worth the price (although it was not as well executed as the tight, more difficult reknitting in Nos. 7 and 20). But with a little time the repair will blend in quite well. Magic Menders charged $38.50 to patch the sleeves of the beige cashmere sweater. These patches, and the one in No. 15, matched the yarn beautifully; the owners would have preferred reknitting, but that's a costly procedure because of the size of the holes.

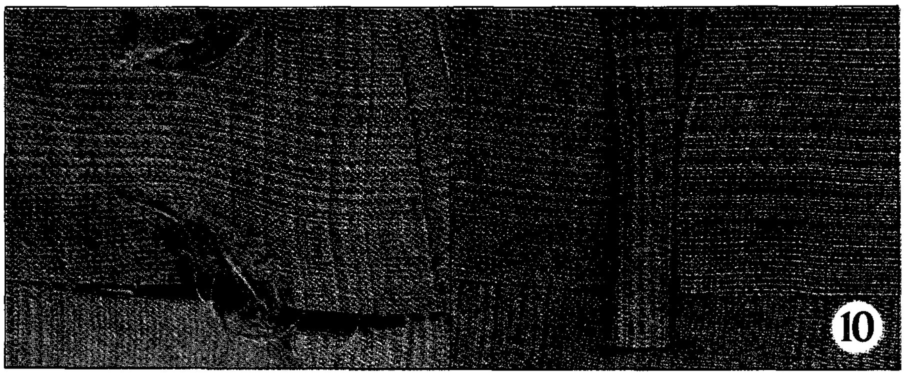


9 Cotton pants with tears in seat. Prices quoted for the repair of the two giant holes in these designer pants ranged from Alice Zotta's $20 low to Magic Menders' $68.50 high. In between were Columbus Reweaving's bid of $30 and French American's estimate of $45. This is fine fabric and required matching the grid pattern. Alice Zotta's $20 repair, shown here, is just perfect, and hardly pricey for the amount of labor required.



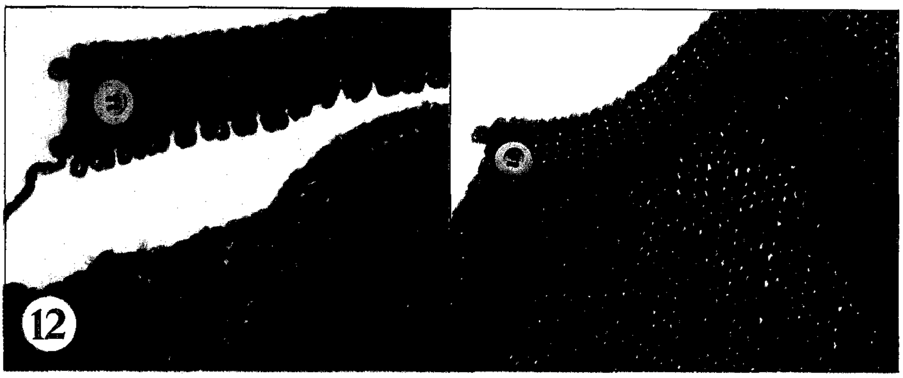
10 Plaid pants with "eaten away" waistband and belt loops.

This is a photo of the back of the pants shown on page 54; the belt loops and waistband were the golden retriever's dessert. The reweaving here (near the newly made belt loop) was part of the $95 package for repair. The repair work and the reweaving were expertly done by Ace Reweaving.



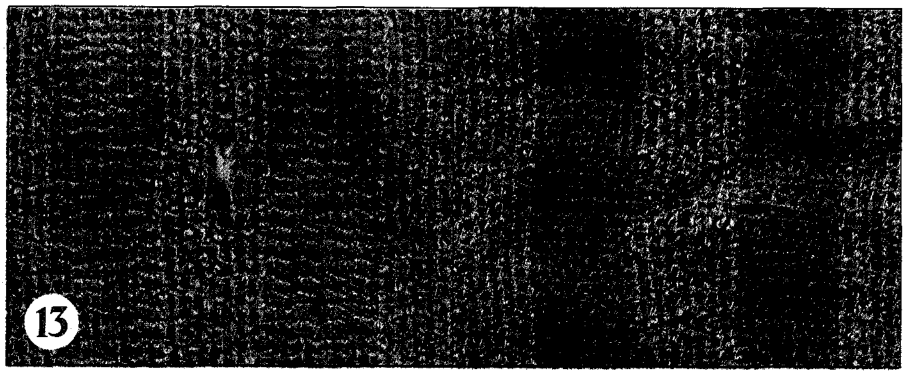
11 Silk blouse with frayed underarms and frayed cuffs.

It was only after everyone had turned me down that I decided to let Peter the tailor (at Alden Cleaners, where Mrs. Mendl has her shop) tackle the job. He raised both sleeves at the shoulder, cut off the cuffs, and hemmed the edges. The rolled-up sleeves (not a trendy fashion look) do not stay up and are not hand-stitched, to the owner's disappointment. But the repair was only $18, and Peter found an ideal way to make an unwearable blouse wearable. Another solution to underarm fraying is to have gussets made, which is something I opted to do on a men's cotton sport jacket (not shown). For this, French American wanted $35, and Ace quoted $75. I sent the job to Magic Menders for $48.50, amazed that for once someone else's price was higher.



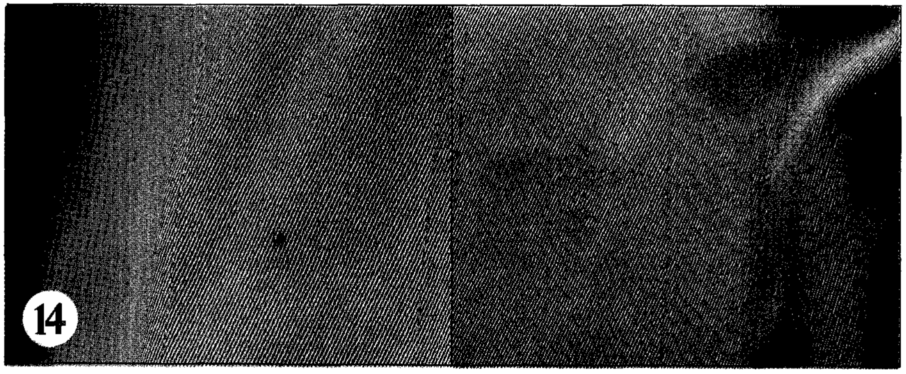
12 Knitted sweater with neck separated from rest of sweater.

If the owner of this sweater had been at all handy with a needle and thread, she might have chosen to attempt simply to stitch the neckline back to the garment. For $10, however, it certainly was worth having Alice Zotta do this so expertly. For this same job Superior wanted $35; several other shops turned me down.



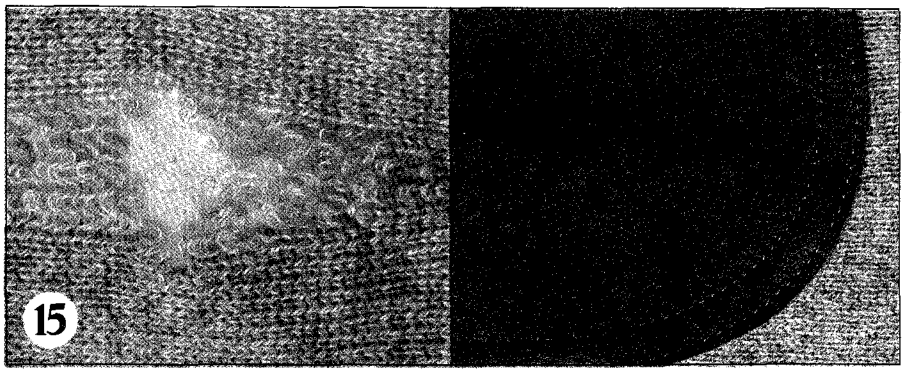
13 Dress with cigarette burn.

New York Art Weaving's quote of $10 was right in the middle between Karlton's ($5) and Superior's ($15). I decided to have New York Art do the job because I wanted to see an example of its reweaving, since the shop had disappointed me on No. 20. The job was neatly executed, and at a good price.



14 Raincoat with cigarette burn.

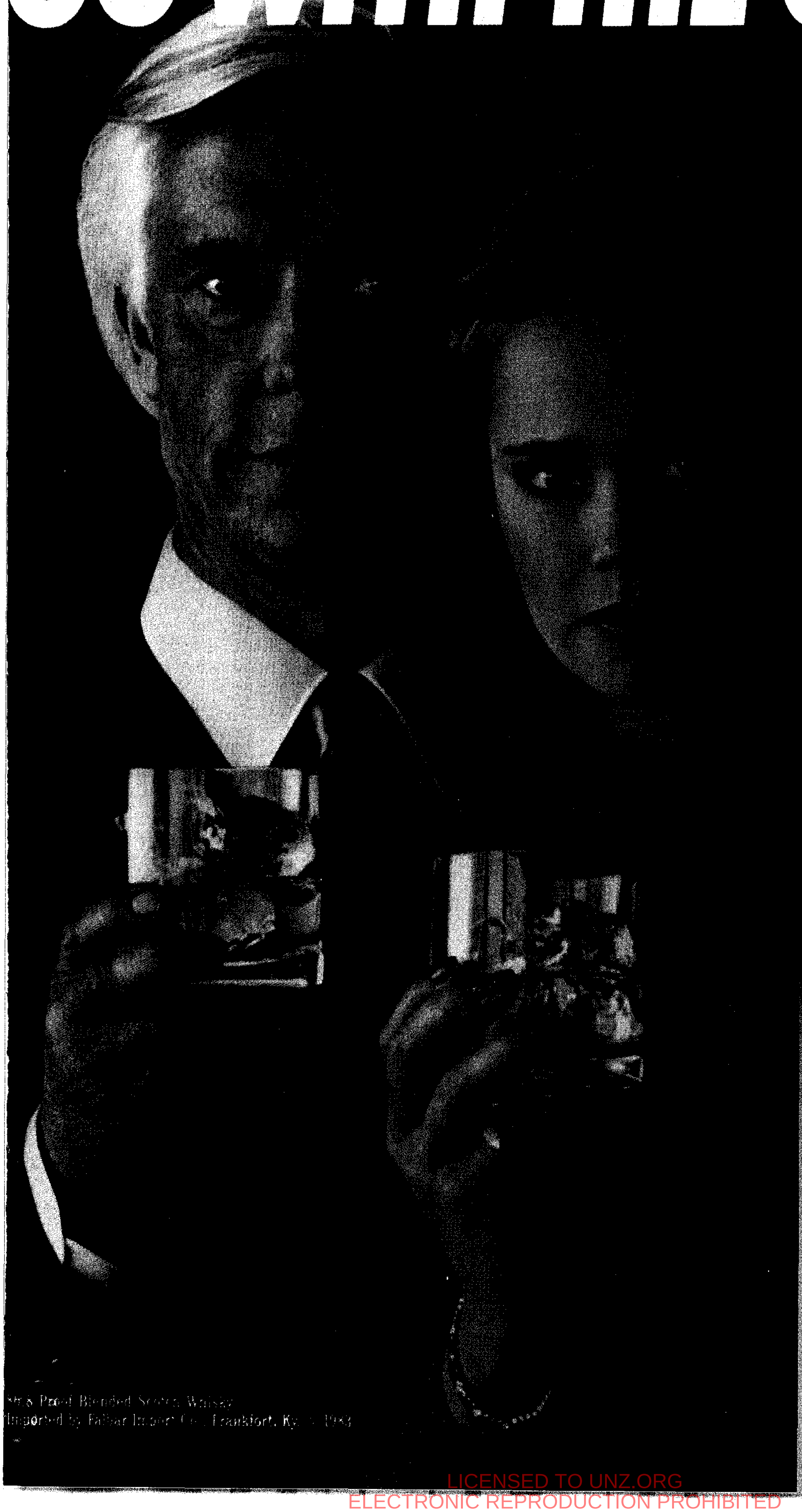
Almost everywhere I took this raincoat with the pinpoint cigarette burn, I was told that the gabardine was a poor candidate for a flawless reweaving job. Dun-Rite's estimate was the least costly ($10); Magic Menders' was the highest ($38.50). In between were Alice Zotta, at $12, French American, at $15, and Ace, at $18. I think the job I got at Dun-Rite was just fine.



15 Cashmere sweater with hole.

The gaping hole in the sleeve of this lush cashmere sweater extended too far down to simply cover with a patch. Prices for reknitting alone ranged from $60 (New York Art Weaving) to as little as $20 (Superior and Alice Zotta). Ace rewove half the hole for $20 and put patches on both elbows (since the other one was getting a little thin, too) for $25. I would have preferred that the stitching on the patch had been done by hand, rather than by machine. For patches, I found that New York Art Weaving had the lowest estimate ($20).

GO WITH THE GREY.



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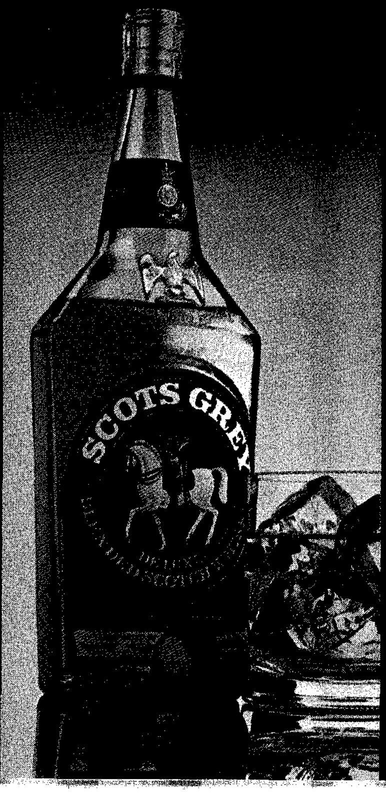

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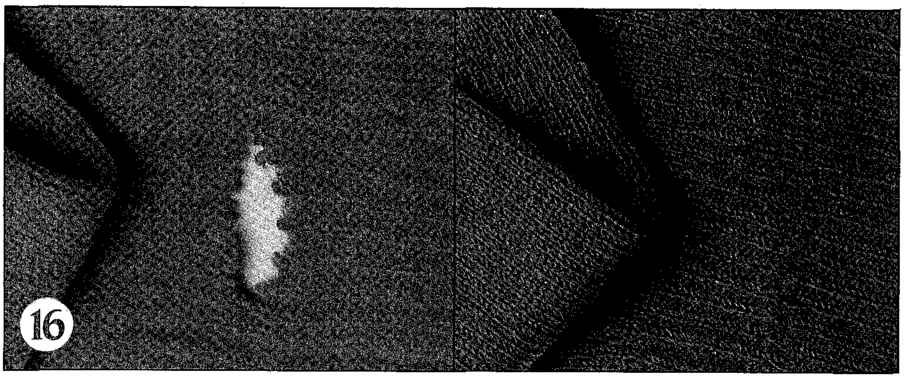
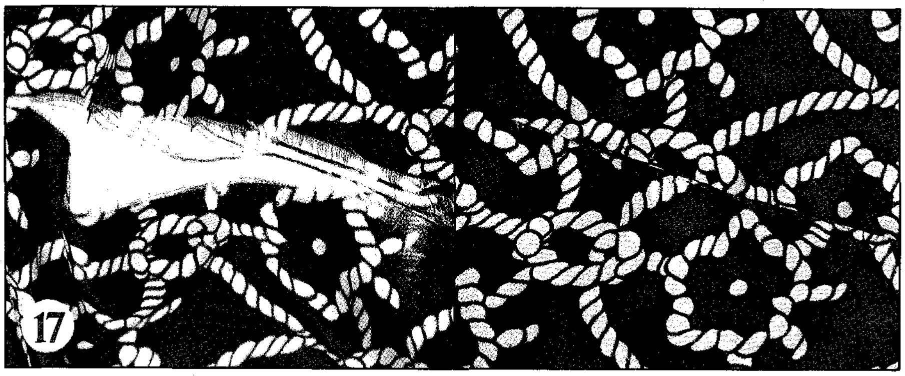


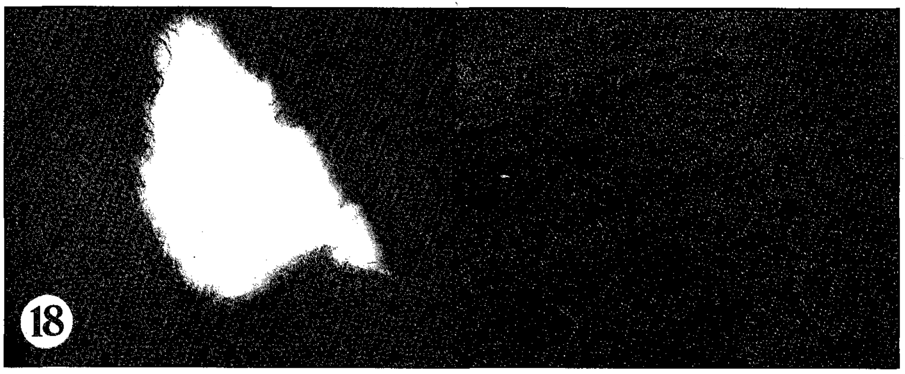
16 Sweater with several holes in arm (one shown).

These three holes appear to have been caused by playful moths. Superior's price, quoted at $30 some months before the actual repair, was upped to $35 when I left the job. Several other quotes were in the $28-to-$50 range. The work done here was quite good; with wear, the cleaner repair threads won't show.



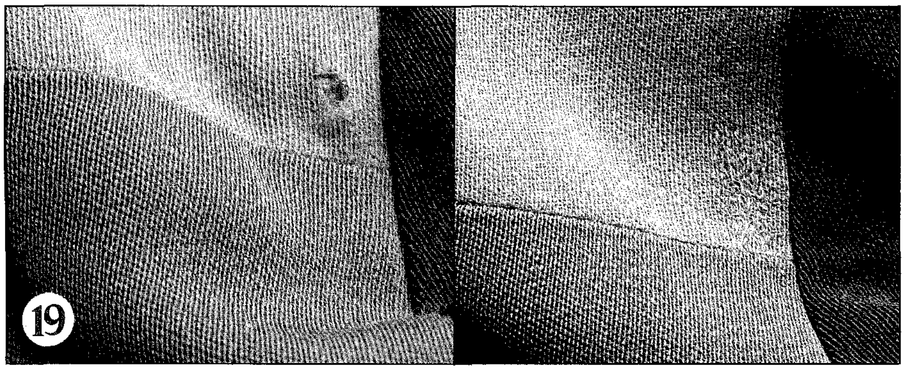
17 Patterned silk dressing gown with a fifteen-inch slit in fabric.

This repair problem was another pariah: Nobody really wanted to touch it, and Ace was about the only place that ventured even a ballpark figure for reweaving—"at least $100." I decided to have French American make a reinforced seam up the back for $20, and although it was done a little sloppily (some threads hang out and weren't clipped closely), it would certainly be worth it for those who do not sew or who would be afraid to tackle such a costly garment for fear they'd make mistakes.



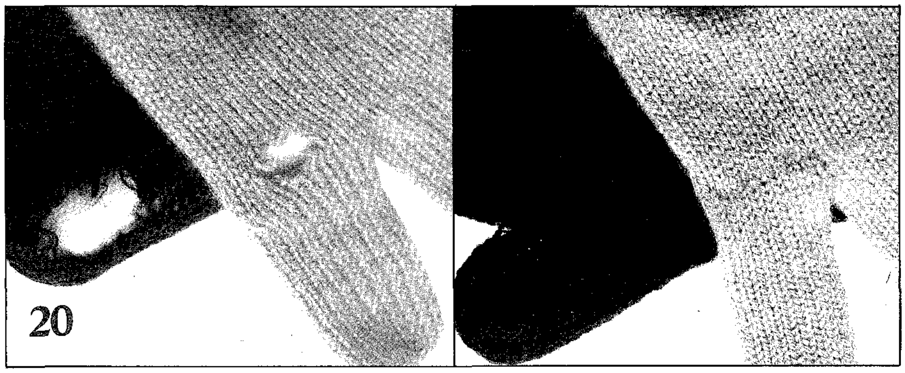
18 Wool trousers with large hole near bottom of one leg.

Once again there was quite a range in price quotes. Karlton and Columbus Reweaving were lowest at $20. Alice Zotta wanted $25, and the highest price—$68.50—came from Magic Menders. Karlton did an adequate job of pieceweaving; although some of the stitching around the repair shows, it should be less visible when the pants are being worn.



19 Nineteen-forties jacket with two holes (only one shown).

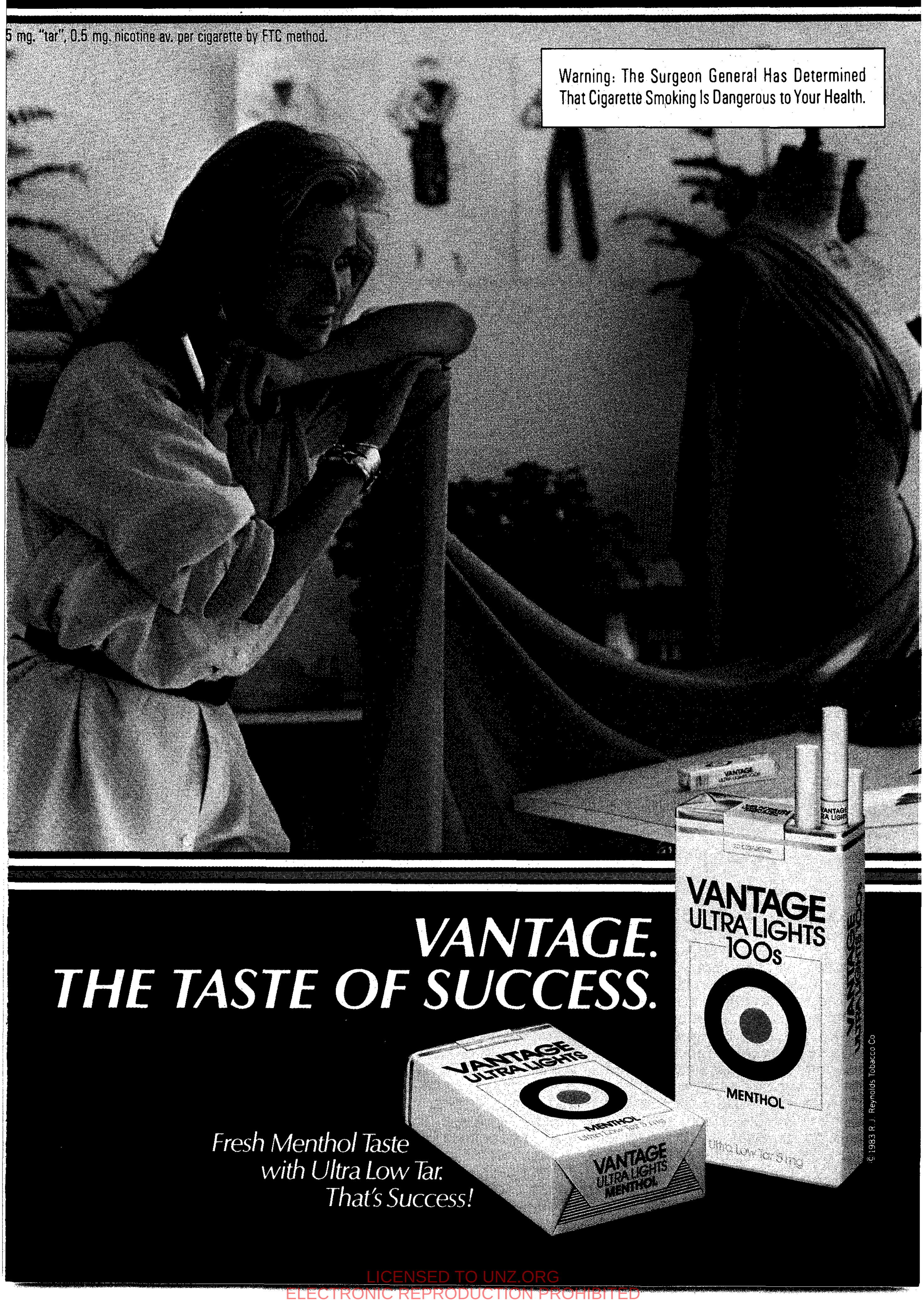
For those among you who like to shop at secondhand stores, it's good to know that reweavers exist. Maison du Stoppage estimated it would cost $30 to fix both holes on this garment, while New York Art Weaving was high at $90. Superior did the job for $50. I was warned that the work wouldn't turn out perfectly, but both holes were well repaired.



20 Beige cashmere glove and green wool glove with holes in fingers.

The beige cashmere glove shown here was a kind that "they just don't make anymore"—definitely worth repairing. In a second rare instance, another repair shop's estimate proved higher than Magic Menders': French American wanted $10 for the repair, while Magic Menders asked only $6.50. The repair that the former did was excellent.

The green glove (also with quotes from other shops in the $5-to-$10 range) went to New York Art Weaving (estimate, $5), where it was kept for well over a month, despite the promise to return it much sooner. I took the glove back unrepaired. ▬



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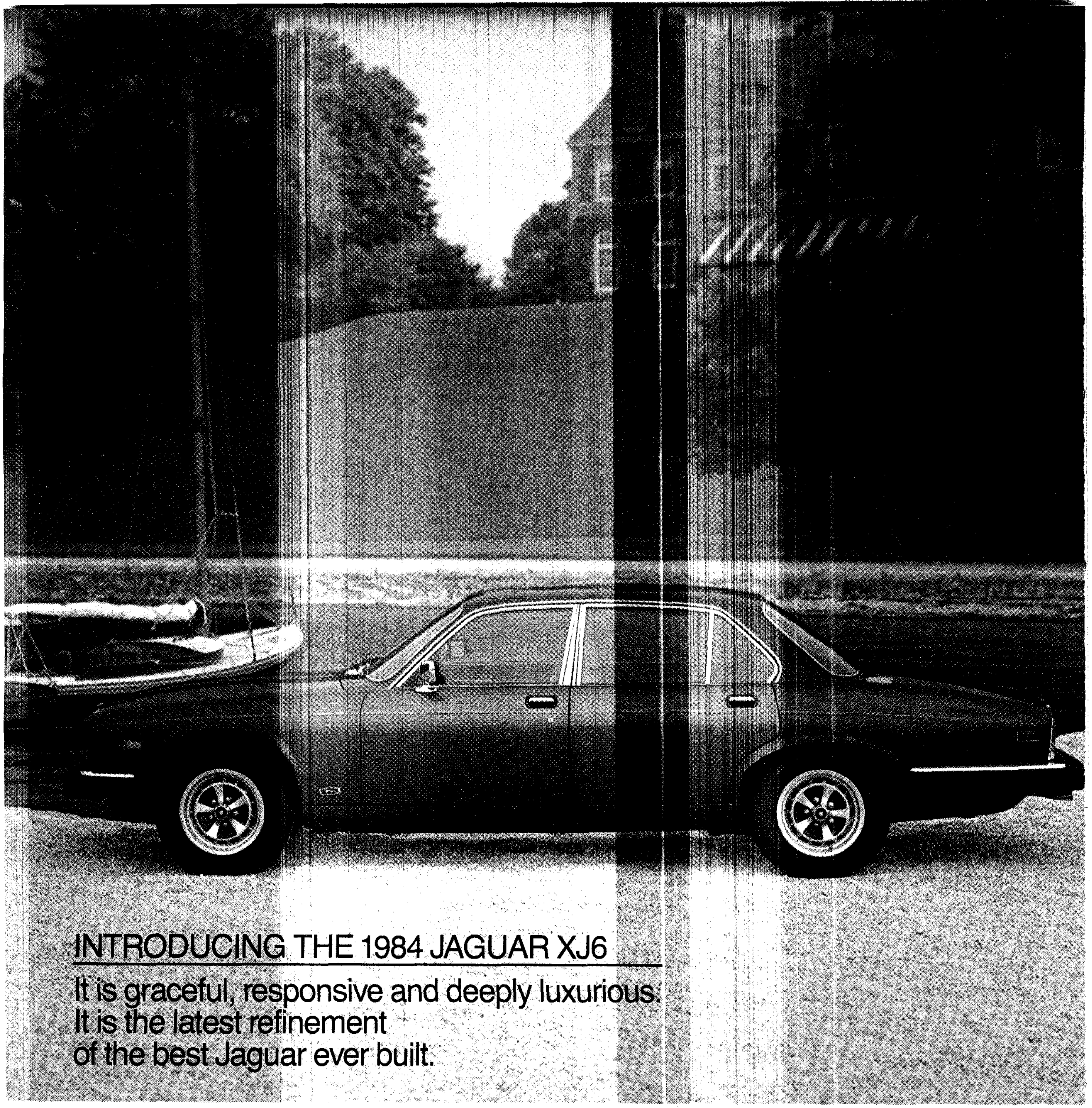

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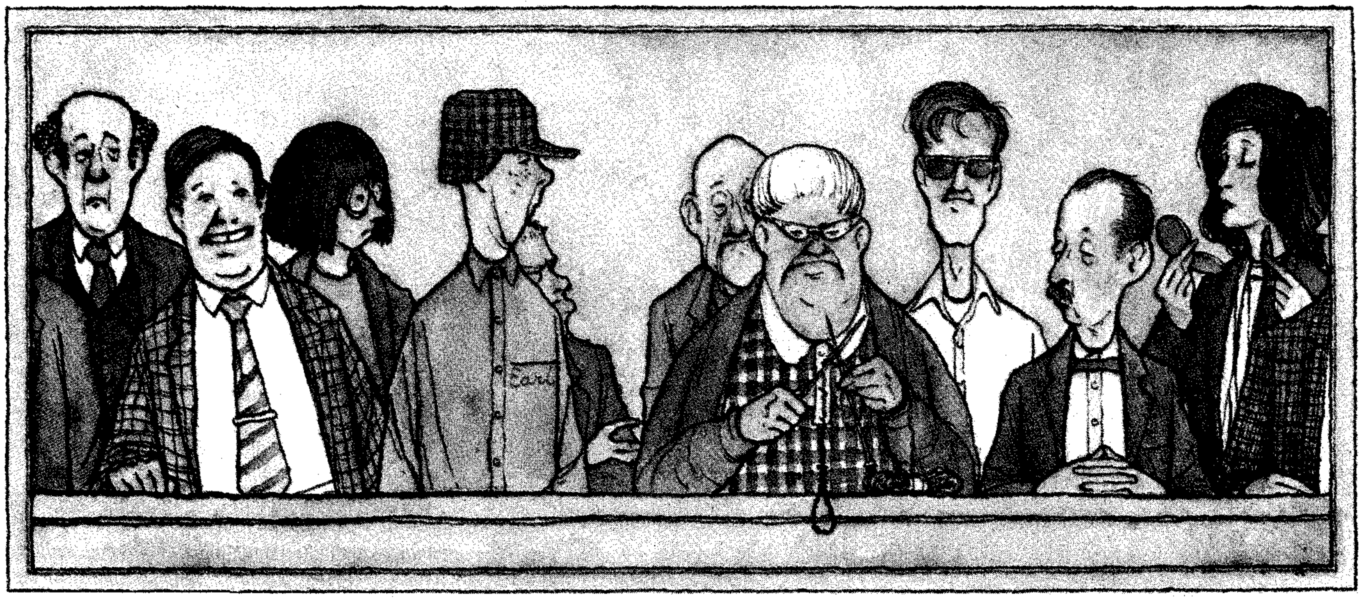
Jury Roulette

By Ellen Hopkins

How Lawyers Play Hunches in Picking Jurors



Serving time: *Jury selection takes up 40 percent of the average trial in New York's criminal courts.*

ABOUT FIVE YEARS AGO, A young Manhattan prosecutor came up against an odd case. The defendant, a man named Perry Canada, had been indicted for robbing the same person five separate times. The first incident had clearly been a mugging, but the victim was an unusually timid man. Starting with the second encounter, he simply handed over his wallet when he saw Canada approach. "I decided I needed at least one juror who could identify with this rather unsympathetic victim," says the prosecutor. "So I allowed a man who didn't fit the usual mold of a 'prosecutor's juror' to sit." State Supreme Court Justice Stanley Parness recalls that the juror was a "fairly articulate individual" who brought a suitcase full of papers to court. Later, the jury was sequestered in a nearby motel, and the court officer heard an odd noise. He found the juror on all fours, barking, and when the officer came closer, he was attacked and bitten. A mistrial was declared.

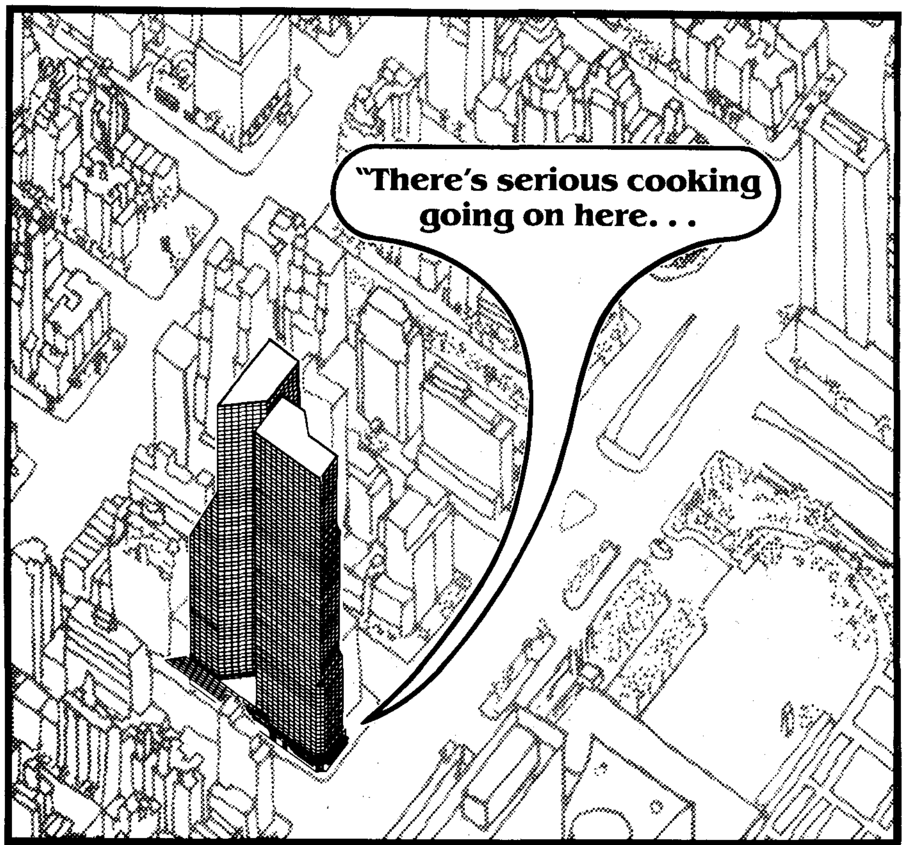
Jury selection, as that young prosecutor learned the hard way, is a chancy exercise at best. Though pollsters and social scientists have helped refine the process in the last decade or so, choosing a jury in most cases is still part tradition, part witch-doctoring, part hunch. Who gets picked and why remains one of the great court mysteries for the thousands of people who appear each year for jury duty. (Their numbers may increase somewhat with the announcement last week that Manhattan residents who don't answer calls for jury duty may face contempt citations.)

Jury selection is also terribly time-consuming—so much so that an angry dispute has broken out over ways to speed it up. At issue is who should question potential jurors (a process known as voir dire) in the course of picking the jury. In New York State courts, the lawyers do most of the questioning, and jury selection eats up 40 percent of the average trial time. Twenty percent of all state trials take more time picking a jury than trying the case. In federal courts, the judge does most of the questioning, and the process moves much more quickly—an average of two hours per case, as opposed to two to three days per case in the state system.

This summer, the New York State Legislature voted down a bill that would have imposed the federal system on the state courts. The measure had vigorous backing from a variety of officials, Governor Cuomo, Mayor Koch, and Manhattan District Attorney Robert Morgenthau among them. But it failed under a barrage of opposition from lawyers, chiefly defense lawyers, who argued that defendants would be shortchanged if their attorneys didn't get to question potential jurors directly.

WHAT'S SO MAGIC ABOUT that questioning? Lawyers say they're more familiar with the cases than the judges and therefore more probing; they also assume they're more protective of their clients' interests. Most of all, though, lawyers believe that by talking directly to the potential jurors they can pick up the clues to make educated guesses about

Illustration by Peter Elwell.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which jurors might favor their clients and which might not.

"I'm looking for an impartial jury—one that's impartial for my side," explains the savvy trial lawyer, according to an old court chestnut.

Here's the way the system works in state criminal courts: A group of potential jurors (called the jury pool) is brought into the courtroom. After being introduced to the lawyers and the defendant and being given a brief outline of the case, the potential jurors are asked a series of questions. Some are obvious ("How are you employed?"), others less so ("What magazines do you read?"). Over time, the jury pool is winnowed as people are excused "for cause"—they might have trouble being evenhanded because, say, they've been victims of crime or they are related to someone in law enforcement. But each lawyer can also excuse a certain number of potential jurors for no stated reason. These excusals are called peremptory challenges. They're limited in number, depending on the case, and they're husbanded by the lawyers. It's with them that most of the hunches get played.

OBVIOUSLY, PROSECUTORS and defense attorneys have different ideas about who will be "impartial" to their side. (Lawyers in civil cases make similar, though perhaps less clear-cut, judgments.) In general, prosecutors say they want jurors with some stake in the community. William Hoyt, chief of the homicide-investigation unit of the Manhattan district attorney's office, says he's "looking for decision-makers. I don't want someone who isn't going to have the guts to convict someone, even if he's guilty." The defense is looking for "compassionate people," says Herald Price Fahringer, who has defended Claus von Bulow, among others.

In trying to feel out potential jurors, employment is probably the first major clue. Defense attorney Irwin Rochman would prefer "a professor of English to a professor of physics, the editor of a publishing house to a banker." Prosecutors think blue-collar workers are generally desirable and writers are suspect. But finer distinctions can be made. Allen Frazer, bureau chief of the New York County D.A.'s Career Criminal Program, says that though he is hesitant about fiction writers—"They're usually people with excellent imaginations and may not pay all that much attention to actual evidence"—he feels writers of nonfiction are often very objective.

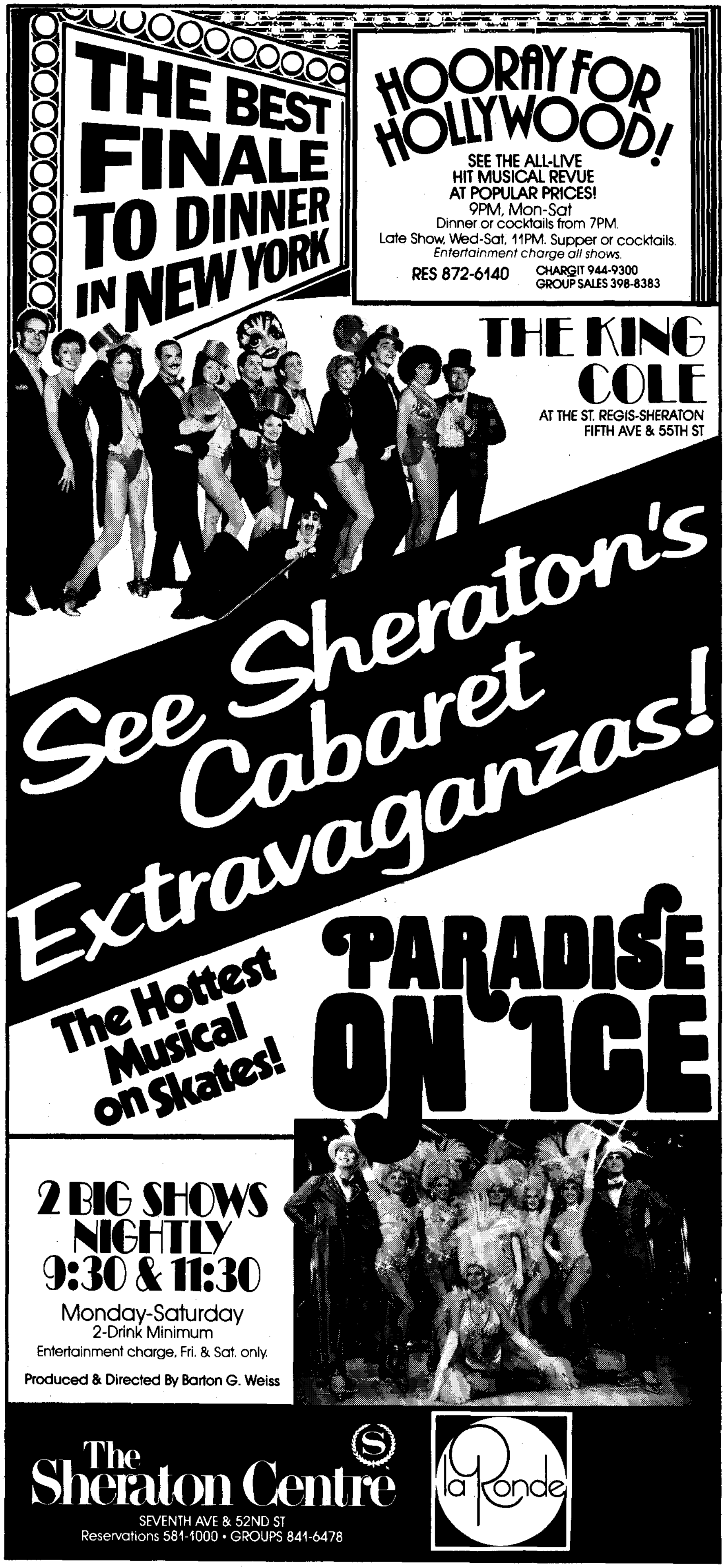
"If you're not afraid to have the trial written up, I don't see anything wrong with writers," says Manhattan prosecutor Richard Girgenti. "What I do care about is that they be successful. There are all kinds of people in this town who call themselves writers or actors, but the way they pay the rent is by waiting on tables. I want the person who's really making money at it."

What most prosecutors adamantly do *not* want are jurors who are, as one prosecutor put it, "overly interested in psychology or psychiatry. The nature of these pursuits is such that a believer may not hold someone responsible for his actions."

QUESTIONS ABOUT MARITAL status come next. For prosecutors, the more family ties the better. Defense attorneys look for unconventional relationships. Age and sex can also be important, but it's difficult to make generalizations in these categories today. Other factors being equal, prosecutors prefer older jurors because they are usually more conservative and have more roots. In rape cases, prosecutors used to try to fill the juries with men, on the theory that men are more likely to be sympathetic to the victim than women. "But today," says Paula Van Meter, a Manhattan prosecutor, "young, well-educated women make great sex-crime jurors. Your problem is with older women, especially if the victim isn't Saint Bernadette."

Lawyers also take into account religion and national origin. Fifty years ago, defense attorney Clarence Darrow set out a detailed outline of these issues. Of a typical Irishman, he wrote, "You would be guilty of malpractice if you got rid of him, except for the strongest reasons." An Englishman is also quite acceptable, for he "is not afraid to stand alone; in fact, he is never sure that he is right unless the great majority is against him." A Presbyterian "believes in John Calvin and eternal punishment. Get rid of him with the fewest possible words." Jews should probably be kept, but "don't ask them too many questions."

And what does the juror do in his free time? Herald Price Fahringer was once defending an accused bank robber and allowed a teller to sit, completely flouting the conventional wisdom. The reason: The teller played in a rock band on weekends. The defendant was acquitted. Favorite TV shows, newspapers, and magazines can be revealing. Defense attorney Robert Hill Schwartz prefers people who read the *Village Voice* to readers of *Time*. "I especially worry about the person who reads the *Daily News*," he says. Inquiries of this sort are sometimes complicated by the fact that people try to upgrade their images. Schwartz will often flesh out the reading questions by asking for details, in an effort to mitigate the dishonesty factor. When told by one woman that she read *National Review*, he asked the next person if she subscribed to the philosophy of William F. Buckley. "Oh no," she said. "I only get *Time*." No one, including the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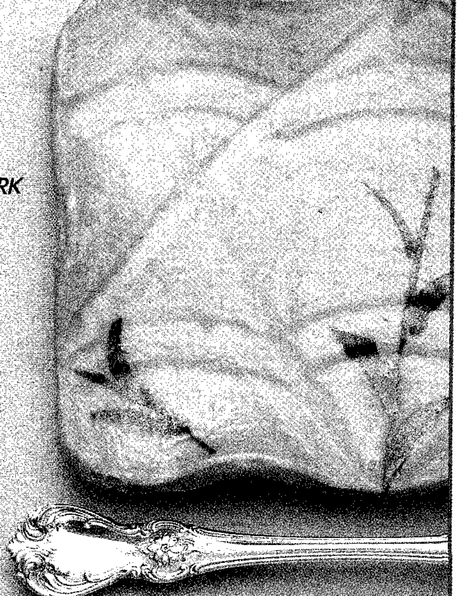

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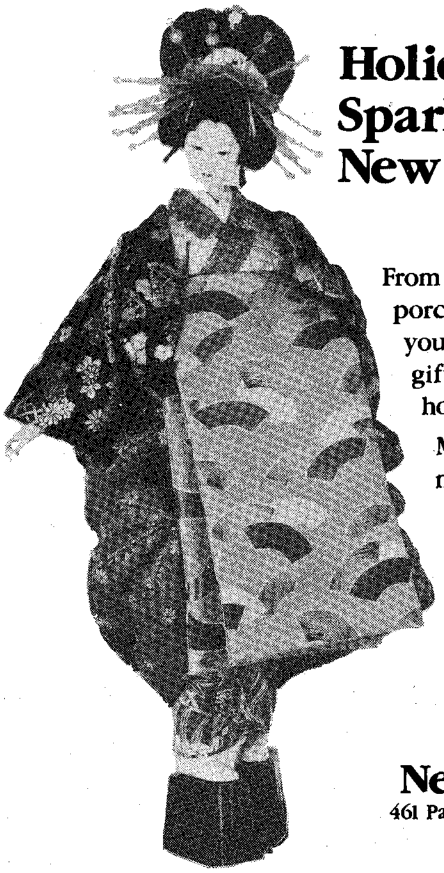

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supposed *National Review* reader, laughed.

Defense attorneys, in particular, think they're put at a disadvantage by image buffing among potential jurors. "No one is going to say 'I'm prejudiced' in front of 100 strangers," says defense attorney Gustave Newman. But prejudice can occasionally work both ways: A prosecutor once failed to ask his jury panel if anyone had ever been arrested. The jury was picked, and the judge later told the prosecutor that one of the jurors seemed hostile. After twenty minutes of deliberation, the jury was eleven to one for conviction. The holdout was the hostile juror. The next day he claimed to feel sick, was hospitalized for tests, and a mistrial had to be declared. It later turned out that this man had once been convicted of a crime and, in the prosecutor's opinion, was taking revenge on the justice system by faking illness.

NOT ALL THE CLUES EXAMINED by the lawyers are verbal. Robert Hill Schwartz divides prospective jurors into two categories: authoritarian and non-authoritarian. "Authoritarians are the people who sit up straight, lean forward, nodding their heads, saying 'Yes, sir' to the prosecutor or the judge. They're cowed by authority and believe 'better ten innocent men be convicted than one guilty man go free,' not the other way around." As a defense attorney, Schwartz is partial to non-authoritarians.

Some lawyers believe in "reading" body language. At the 1974 trial for the Sioux takeover of Wounded Knee, William Kunstler was assisted by Indian holy man Philip Deer, who read the body stances of potential jurors to glean their attitudes toward Indians. (The charges against the defendants were later dismissed by the judge.) Interaction within the jury pool is also carefully noted. "If someone comes in all 'Hail fellow and well met,' the life of the party, well, I clearly don't want him," says Herald Price Fahringer. "I may want the fellow off by himself reading a book."

Richard Girgenti once tried a narcotics case before an "ideal" prosecutor's jury: "Whenever the jury left its chambers, the jurors would independently form a line and walk single file, one after the other. One day, a government-protected witness was passing through, and to prevent the jurors from seeing him the court officer stopped them as they came to the corner. During the rest of the trial, the jury would always halt of its own accord at that particular corner. It didn't take long for *them* to convict."

Clothing can sometimes be telling, though styles are often too idiosyncratic to be reliable. Defense attorney Fred Hafetz remembers choosing an informally dressed man who wore sun-glasses indoors. "Here's someone who isn't cowed by authority," Hafetz recalls thinking. "Well, during a court recess, after one of the prosecutor's witnesses had given evidence, this juror turned to the prosecutor and gave him the thumbs-up sign. That's when you think to yourself, 'So much for psychology.' "

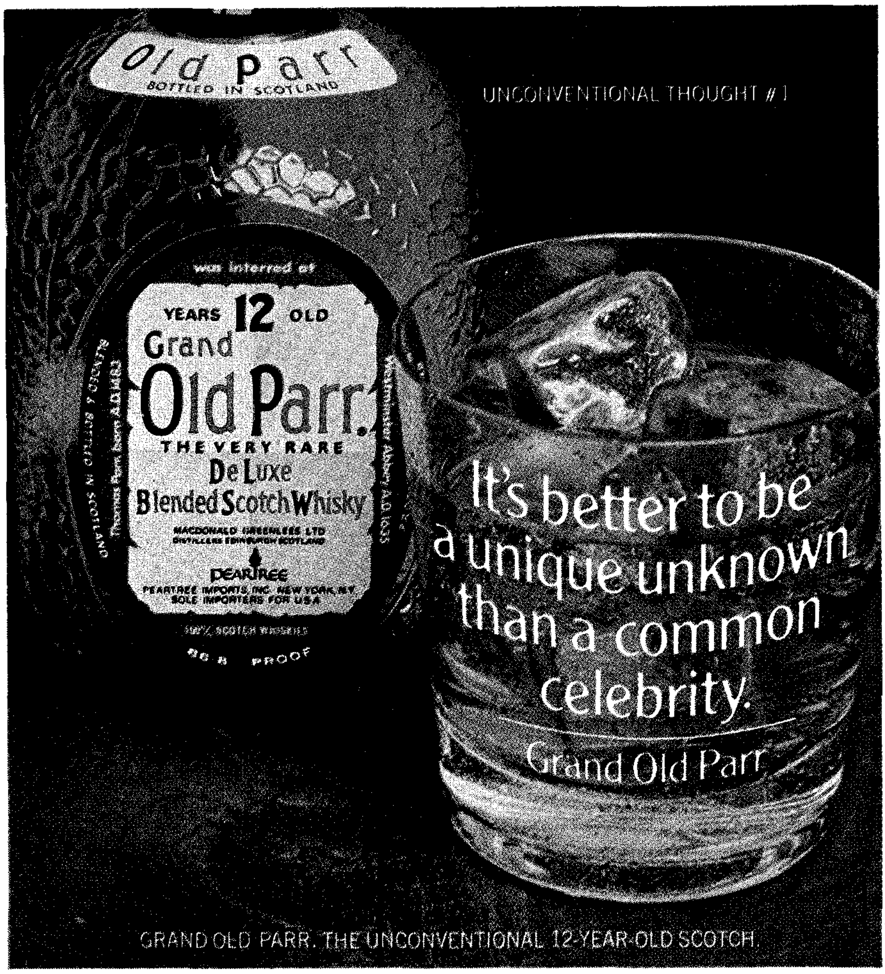
IN THE LAST DECADE, MORE "SCIENTIFIC" tests have been developed to help lawyers pick juries. One of the most elaborate—and expensive—techniques is to survey the attitudes of the community from which the jury will be drawn in order to pinpoint the type of juror who will favor one side of the case or the other.

The 1976 Pinto homicide case was the occasion for one of the most famous of these surveys. Ford had been accused of ignoring safety defects that contributed to the death of three girls in a crash. Hans Zeisel, a University of Chicago Law School professor and the originator of surveys of this kind, was hired by the car company, and his work basically involved asking people whether they thought indicting Ford for homicide was a good thing. Compiling demographic profiles, he discovered that young women were the most likely to convict—hardly surprising since young women were the victims. The best jurors for Ford were men. But then Zeisel found something interesting: If a young woman drove a truck, she effectively became, as far as the verdict went, a man. During jury selection, a young woman turned up who owned a small trucking firm. The prosecutor allowed her to sit because of her age and sex, and Ford did as well because of Zeisel's survey. It later turned out that this woman had been very active for the acquittal.

Zeisel acknowledges that survey findings should be subordinated to the instincts of a first-rate trial lawyer. "There is no way to tell what a 'good' juror would be," he says. "All you can say is, on this particular issue, this type of person is more or less likely to convict."

Uncertainty is built into the system. When all else fails, many lawyers will simply go for a smile. Sanford M. Katz was defending a man accused of throwing someone off a roof, "and my client looked exactly like a person who'd do such a thing." Katz was saved by a woman juror who blatantly flirted with him throughout the trial. Afterward, she asked him out for a drink.

"What you're trying for," says Irwin Rochman, is "the least objectionable jury. You're just not going to get twelve people who are friends of your mother's." And even if you did, it might not help, as a conspiracy trial of anti-war activist Philip Berrigan indicated. One of the two jurors holding out for conviction was the mother of four conscientious objectors. ■



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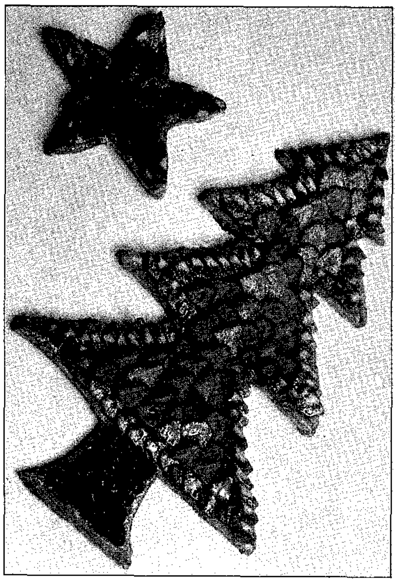
By Nancy McKeon and Corky Pollan

New-Bangled

There's something about babies' little wrists that invites adornment, which is why tiny tots, usually of the female variety, receive charming baby bracelets during their first couple of years. And for Mother, who, after all, did all of the work? What could be sweeter than a grown-up version of the same thing, such as Cartier's silver-and-eighteen-karat-gold bangle? Each bracelet is $160.

CARTIER/*Fifth Avenue at 52nd Street/753-0111*



And to All a Good Bite

No need to waste space on the holiday table for centerpieces that can't be eaten. Just call the folks at DDL three days in advance and they'll make you a tree, candy cane, wreath, or Christmas-bell tart. After we devoured our tree, our only quarrel with this treat for the eyes was over which was best, the kiwi branches, strawberry trunk, or raspberry stump. The tree ($28.50) feeds twelve to fourteen guests, the star ($6.75) four. But the clever hands at DDL can create tarts of any shape. They'll even build them so each portion is an individual little tart. That way you can rebuild your centerpiece as the guests enjoy it. (Special orders are $2 per person.)

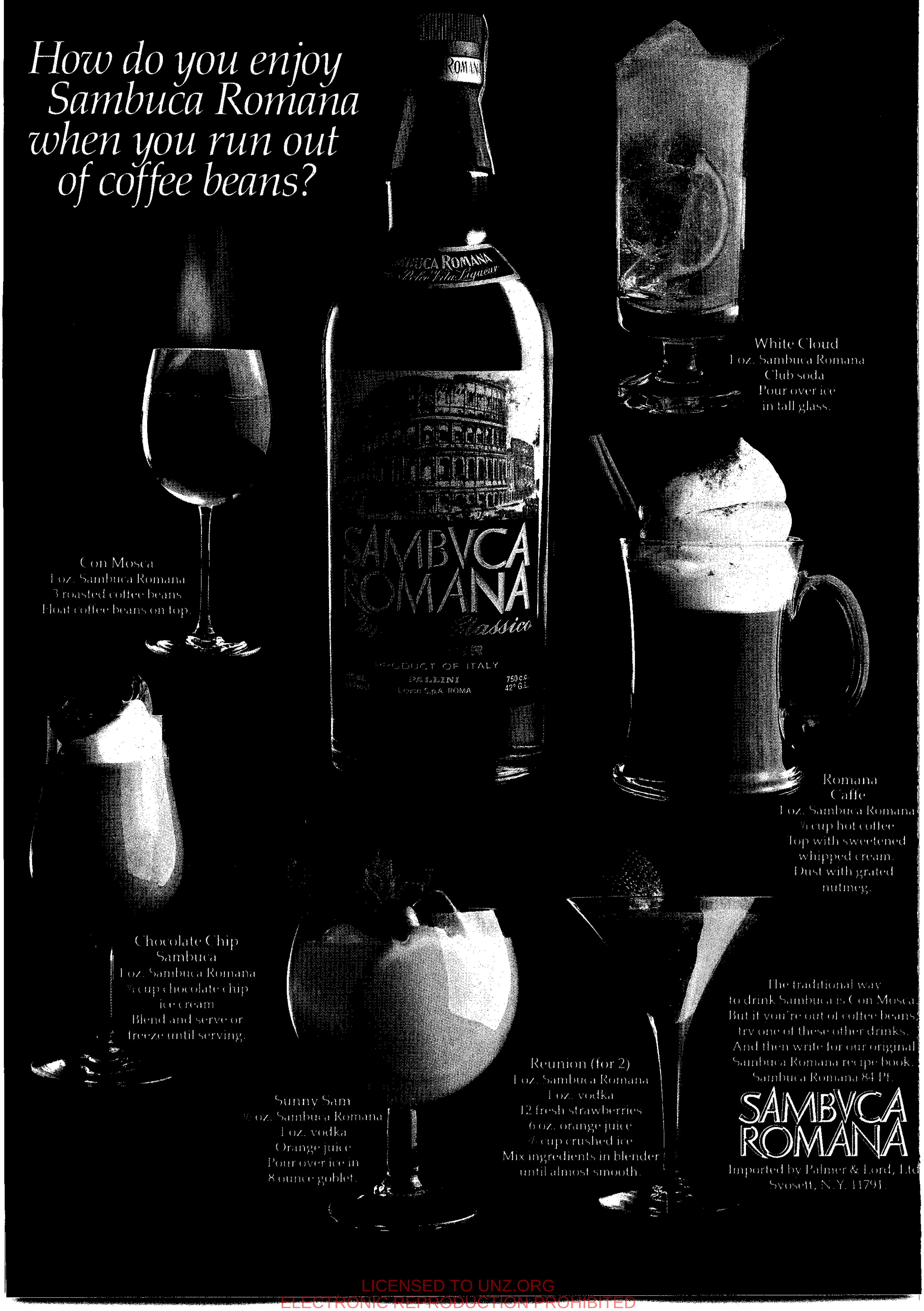
DDL FOODSHOW/*444–46 Columbus Avenue, near 81st Street (787-6644), and Trump Tower, Fifth Avenue at 56th Street, lower level (832-1322)*

Chilly Greens of Winter

What was once an abandoned gas station in the West Village is a cozy corner of country greenery now, thanks to landscape designers Fred Bingham and Hoen Meiers, who established Amos Farm here seven years ago. And every December they turn this quarter-acre plot into "the most traditional and natural of Christmas settings." But that doesn't mean it's not a real New York experience. Indeed, last year Bingham and Meiers sold all of their silvery-blue grand-fir "specimen" trees (the kind you might find on a well-manicured lawn after fifteen years of painstaking pruning) at $400 apiece. Amos Farm offers humble balsams as well, of course, but Bingham and Meiers's pride comes from the wealth of unusual greenery they use in their garlands ($3.50 to $9 a yard) and wreaths ($18 for a fourteen-inch holly wreath to $125 for a white-pine wreath six feet across). There are also cone-studded boughs of cedar, berry juniper, and firs with blue or gold highlights to them. (Delivery is $10 to $18.) And since no farm is complete without a wood-burning stove, there's a Franklin that's just right for warming frost-nipped fingers and toes.

AMOS FARM/*258 West 10th Street/691-0180/Seven days, noon to 8 p.m.*

Photographs: top, Aaron Rezny; center left, Joshua Greene; bottom, Ted Hardin.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¾ cup hot coffee
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whipped cream.
Dust with grated
nutmeg.

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Sambuca
1 oz. Sambuca Romana
⅓ cup chocolate chip
ice cream
Blend and serve or
freeze until serving.

Sunny Sam
½ oz. Sambuca Romana
1 oz. vodka
Orange juice
Pour over ice in
8 ounce goblet.

Reunion (for 2)
1 oz. Sambuca Romana
1 oz. vodka
12 fresh strawberries
6 oz. orange juice
½ cup crushed ice
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The Urban Strategist/Christopher Norwood

A CLUB OF YOUR OWN

"...These organizations, many with exquisite buildings, put you in touch with those who share your own interests..."

MANY YEARS AGO, FOR NO APPARENT reason, my grandmother gave my grandfather a membership in the Museum of Modern Art. He looked quizzical, then brightened. "Well," he said enthusiastically, "this can be my club." What he meant was that at the museum he thought he'd find a decent place to eat, protected from thronging crowds. His response suggests that he understood the uses of clubs—and, perhaps, MOMA—well indeed.

The majority of New Yorkers, however, do not seem to appreciate those uses, or to lead the club life that might be expected in a large city. Lunching, swimming, or playing squash at the club *is* a vital part of life for some people here, but many of them are members of social or university clubs with fairly rigorous entrance requirements or high dues. The idea of meeting friends at the club, dining at the club, or just sitting comfortably at the club, newspaper in hand, hardly occurs to most of us.

And yet, in a city that has reached an evident world apex of rush and crowding, clubs can offer special comforts. For one thing, they cut through city anonymity—a particular problem in New York, which has more strangers and fewer natives than the usual great city. They provide a quiet spot to sit in the awkward hours between appointments. This, too, is no small accomplishment in a town where more and more of the public spaces meant for sitting brandish metal spikes meant to keep the public from doing precisely that. Clubs also answer the chronic question "Where shall we meet?"—and their bar and dining areas are actually arranged so that a normal-size human person can raise a glass to the lips without bumping elbows against disconcerted strangers.

The Salmagundi Club: *A congenial meeting place for artists and the art-minded.*

Why, then, don't more New Yorkers join a club? Perhaps they think the available clubs are highly exclusive; perhaps they think all private clubs are expensive; perhaps they don't think about the matter at all. But maybe they should. The policies of a few Old Guard social clubs are well known—we have heard that the University Club doesn't admit women and that the Knickerbocker Club doesn't admit anyone. But less well known are the city's pleasant clubs with less restricted memberships; many of these have exquisite clubhouses or headquarters and are involved in public service or an interesting cause.

Here, for those who feel drawn toward people who, in the useful phrase, "share your own interests," is a list of inviting clubs and organizations. Certain criteria have been used to select them. First, all these places recognize that two sexes and more than one ethnic group live in New York. Some of these organizations are set up for those with special interests—art or science, for instance—and prospective members must demonstrate a serious involvement with the group's purpose. Some also require that you be proposed by one or more already admitted members. But in no case does your admission depend on the school you attended or which ship brought your ancestors over.

Second, these organizations are not expensive; for more than half of them, dues are less than $100 a year.

Third, all but one maintain their own building for the use of members and

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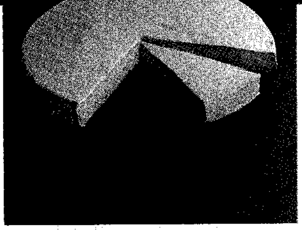

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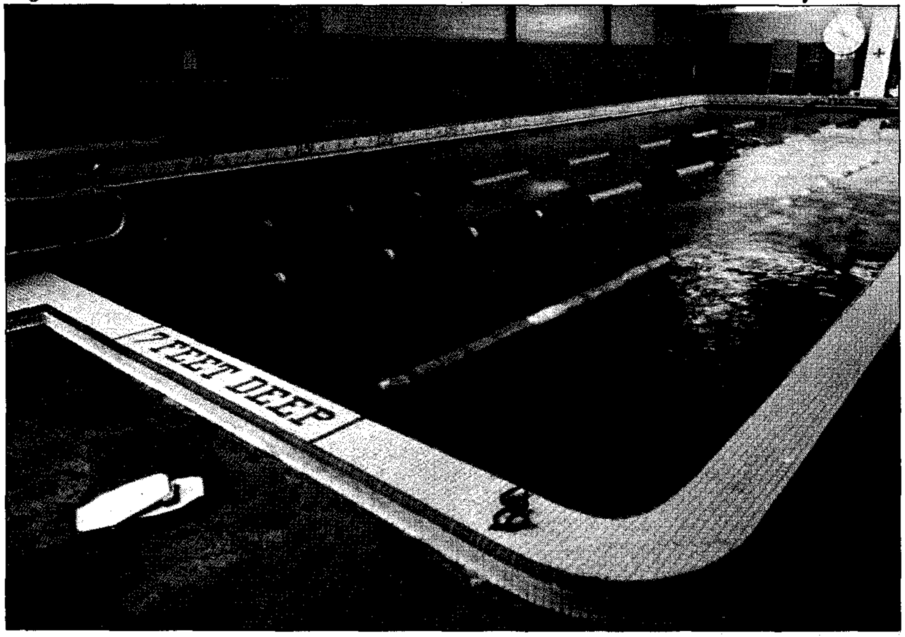
". . .'St. Bartholomew's is where you go in New York to meet normal people'. . ."

their guests. In fact, New York clubs and service organizations are managing to preserve a number of irreplaceable buildings—and in a more agreeable way than by simply saving a façade and then turning the inside of the structure into condominiums. The sensation of walking into an intact century-old mansion, the sweeping staircase and marble entranceway still there, is rare enough in New York City; belonging to that building as a member creates an almost unexpected sense of being tied to the city's history and continuance.



St. Bartholomew's Community Club: *Good athletic facilities, endless activities.*

St. Bartholomew's Community Club
109 East 50th Street
751-1616

DOES ANYONE WANT TO WELCOME YOU to New York? St. Bartholomew's Community Club, which attracts people "in transition"—those just arrived in the city, say, or the recently divorced—does. Not surprisingly , most of its members are younger singles. In fact, although this gentle club wants to coddle you in a way that is rare in New York, it will not coddle you forever; you must join by your thirty-fifth birthday and leave by your forty-fifth.

Meanwhile, what you will have is a friendly place with good athletic facilities (a 60-foot pool, a weight room, squash and basketball courts), endless activities (lectures, dances, hiking trips, theater parties), and the sort of heavy furniture and non-décor reminiscent of a college dormitory. A cafeteria, with adjoining dining room, serves lunch and dinner, and you can have tea in one of the wood-paneled parlors at five on Mondays, Tuesdays, Wednesdays, and Thursdays. There's a pottery studio, a video-workshop room, a library. Although the club is sponsored by St. Bartholomew's Episcopal Church, there is absolutely no religious requirement.

One real attraction is the club's designated Off-Off Broadway theater, which gives several professionally produced shows each year. A large contingent of members seem to have majored in drama or music as undergraduates and then, hearing the new economic note of the 1980s, gone on to get M.B.A.'s and become young bankers; for them, being able to turn back into performers after work is "fabulous." Other members, as though still in disbelief that a heartily welcoming hand exists in Manhattan, describe the club as having "entirely changed my life in the city." More simply, to Paul Rossi, an advertising account executive who played a Scragg brother in the theater's recent production of *Li'l Abner,* "it's where you go in New York to meet normal people."

The club balances its membership by sex, the better to keep a comfortable ratio for meeting and greeting. "It's not unusual for there to be marriages between our members," comments the Reverend Bill Roberts, the club director. "And it's very nice when it happens."

The dues are $130 for those 18 to 24, $170 for those 25 to 29, $205 for those 30 to 34, $275 for those 35 to 39, and $360 for those 40 to 45. There's a separate (optional) fee ranging from $85 to $105 for use of the athletic facilities. Applicants must live and work in New York

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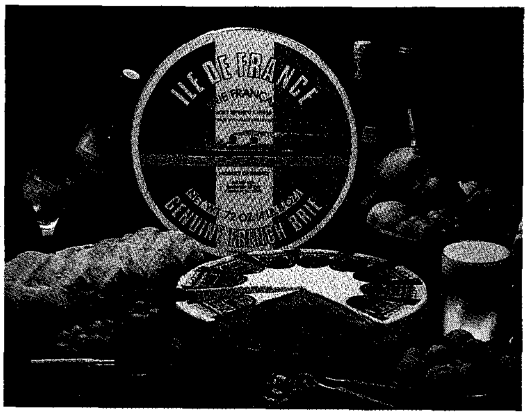

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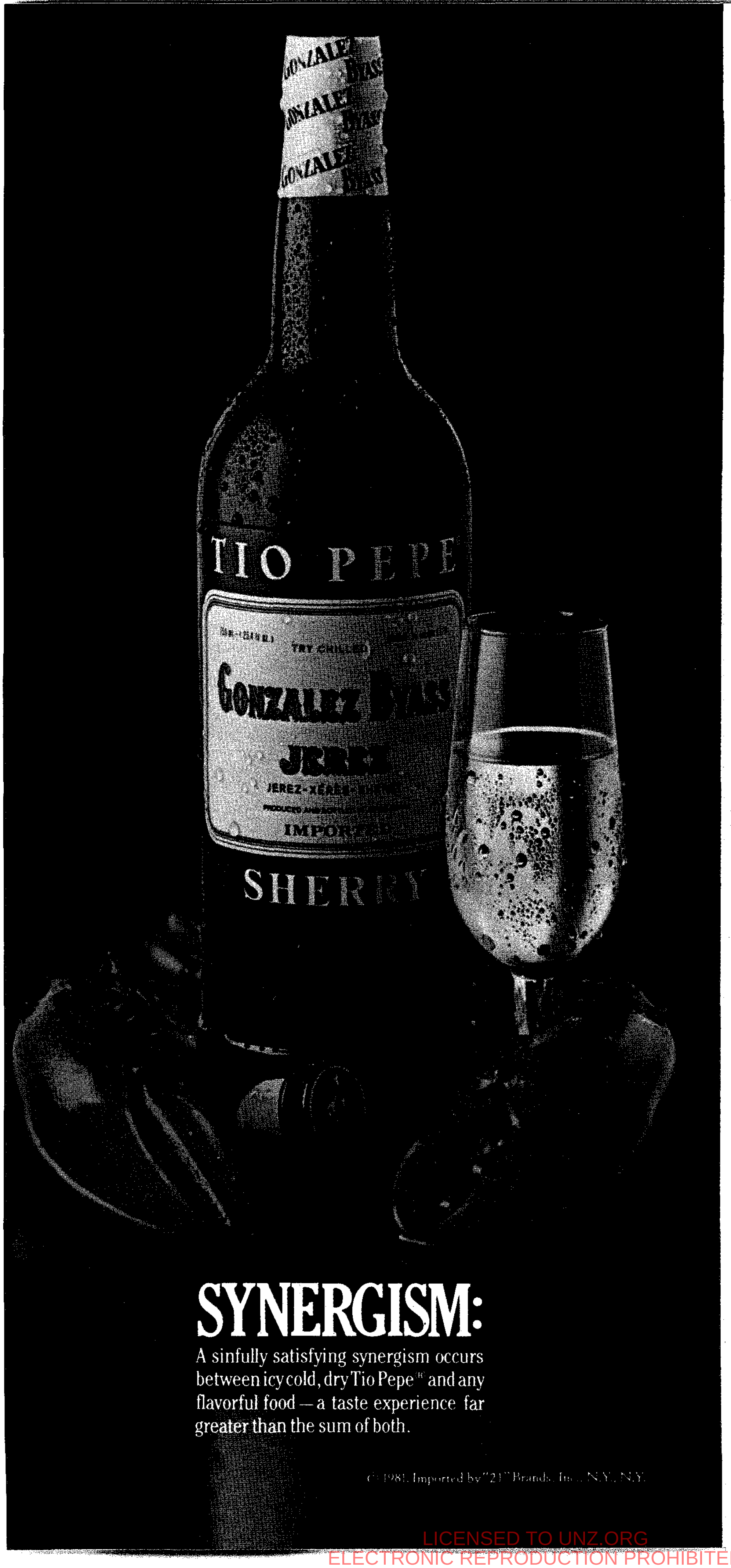

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(any borough), be interviewed, and provide three letters of reference: one business, one personal, and one clergy or other. The clubhouse is open Monday through Friday 7 A.M. to 10 P.M. and Saturdays noon to 5 P.M.

**The English-Speaking Union
of the United States
16 East 69th Street
879-6800**

IT IS LATE SUNDAY AFTERNOON, WITH the dark approaching, and it's a good guess that half of the inhabitants of the city are contemplating suicide; whatever they did last night was probably wrong, and whatever they will have to do Monday morning will inevitably be ridiculous. Is there a solution? Well, over at the English-Speaking Union just about this time, tea with cookies and finger sandwiches is being served. It is undoubtedly for such little injections of civility—teas, recitals, Shakespeare readings, and the celebration of Wordsworth's birthday—that 4,000 people have joined the union. "With a figure like that, we must be doing some good," suggests Peter Van Oort Keers, a bond analyst on the program committee.

The English-Speaking Union: *Civility.*

The union's goal is "to encourage friendship and understanding" among the English-speaking peoples of the world. The program at the New York branch, one of 87 in the United States, includes lectures, museum trips, a book circle, concerts, old movies, and extensive volunteer activities. The union runs an imaginative scholarship program that this year focused on sending American nurses to England to learn about hospices (for the terminally ill), and a large program to help immigrants learn conversational English.

The Georgian-style townhouse is comfortably elegant, with a charming library and marble foyer on the first floor and two carpeted, draperied, and chandeliered drawing rooms on the second floor. In addition to tea, sherry and wine are available. Members may use the premises for catered parties on Saturdays—a day usually booked far in advance.

The atmosphere is cordial and the membership more diverse than might be expected. Many people join out of sheer adoration for things English, but writers and historians are also attracted. While a regimen of tea and sherry appeals more to the female of the species—"I joined because my wife made me," explained a husband—corporate executives seem to like to entertain here as much as the mother of the bride. But the union has few members under 30; it takes a while in life, after all, to appreciate the momentum of sitting still on a chintz couch.

Dues are $40 a year per person, $60 for husband and wife. The clubhouse is open Monday through Friday 10 A.M. to 7 P.M. and Sundays 3 to 5:30 P.M.

The New York Road Runners Club

9 East 89th Street

860-4455

THE NEW YORK ROAD RUNNERS, THE PEOPLE who bring you the simply wonderful New York City Marathon, form the largest runners' club in the world (22,742 members). The turn-of-the-century building houses warm-up rooms, a research library on running, and endless entry notices for races from White Plains to Dublin.

Very popular are the group runs, which start from the club at 6:30 P.M. Mondays and Wednesdays and at 10 A.M. on Saturdays. "The group runs are mostly for protection, and women really like them," explains Abdul-Muntaqim El-Amin, a security volunteer who often accompanies group runners. "We arrange different paces, so slow and fast runners can have the safety of running with others."

Lovely on the outside, the clubhouse is bluntly utilitarian inside. Members may change and check their clothes, but there isn't space for the lockers, showers, and other amenities the club would like to have. The atmosphere is friendly but businesslike—people are at the club to attend lectures or classes or to *run*.

There are, however, pauses for appropriate celebration. A recent champagne party honored the six entrants from the Achilles Track Club, for disabled members, who completed the 26-mile marathon; between toasts, people were also congratulating Laura Leale, whose future husband, Phil Winegarner, had chosen to propose to her on the Pulaski Bridge, at the marathon's midpoint. "There's a lot of time to talk during a

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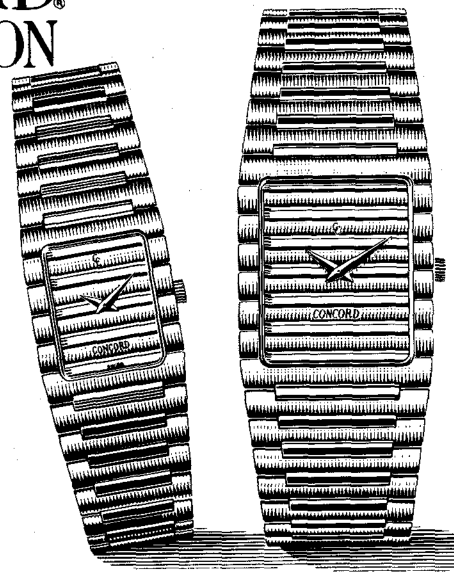

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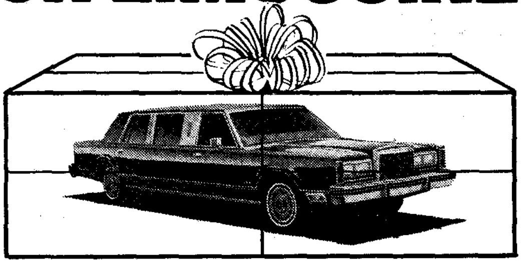

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long-distance run,” she explained.

Reaching out to include all New York, club members recently helped start a running program on Rikers Island; nonetheless, running has above all attracted the folks known as “young professionals.” M.D.'s, Ph.D.'s, D.D.S.'s, and M.B.A.'s of both sexes meet here by the hundreds. A New York City Marathoner's median income this year was $40,000. “I've sometimes wondered how you can explain all these educated people running around,” a member muses. “I finally decided we've all been so used to taking tests all our lives that running fills that place. You go out, somebody writes down your time, and it's recorded in a book back at the club; you're still passing tests.”

The dues are $15 a year. The clubhouse is open Monday through Friday 10 A.M. to 8 P.M., Saturdays till 5 P.M., and Sundays till 3 P.M.

The Montauk Club
25 8th Avenue
Park Slope, Brooklyn
638-0800

IN 1889, WHEN PARK SLOPE WAS BURSTING with the mansions of merchant kings and the Montauk Club was formed, the founders sent the architect, Francis H. Kimball, around the world to study beautiful buildings. The result was a block-long-and-half-block-wide copy of the Ca' d'Oro, a Venetian palace—its inside loaded with mahogany paneling, sweeping staircases, and high ceilings. Through Brooklyn's ups and downs, the club has remained, as president Dino Veronese, an investment banker, says, “a reminder of an age which is long gone, but very pleasant to recall.”

Since 1889, the Montauk Club has evolved into a genuine neighborhood club—a relic of civility almost as rare in New York today as a millionaire in his own mansion. Here is a club that family members (many representing Brooklyn's civic and political leadership) join together—although, especially with gentrification, single people have increasingly discovered the club. Typical club outings are to the Aquarium, the Bronx Zoo, and historic sites in Brooklyn. The first Wednesday in every month there's a women's bridge luncheon. Friendliness prevails all around.

Facilities include a paddle-tennis court, four bowling alleys in the basement (millionaires always had bowling alleys in the basement), and the carved, curved, and spectacular main bar. There are often weekend club parties. The dining room benefits from what few clubs of any caliber have—an imaginative chef. For a Friday-night buffet party, Lilia Ingegno turned out veal Marsala, fillet of sole Portuguese, fettuccine with walnut pesto, stuffed chicken breast, stuffed mushrooms, fried eggplant, chick-pea salad, stuffed artichokes with marinated salad, pastries, and chocolate cake. Take that.

The Montauk Club has long offered low-cost memberships to clergy of all faiths. But, as the bylaws state, "any person of good standing" may apply.

If you live or work in Brooklyn, the dues of $282 for a "head of household" aged 18 to 31, $395 for one 32 to 36, $508 for one over 36 include immediate-family members too. Unmarried women may join for $286, and non-Brooklyn residents for $300. You must acquire two club sponsors. The clubhouse is open Tuesday through Friday 11 A.M. to 11 P.M. and Saturdays and Sundays 10 A.M. to midnight.

The Salmagundi Club
47 Fifth Avenue, near 12th Street
255-7740

FOR OVER A CENTURY THE SALMAGUNDI Club, which was named after a miscellaneous collection of tales and essays by Washington Irving called *The Salmagundi Papers,* has provided a place where artists and the art-minded may "indulge their common interest in the age-old and absorbing subject of creative art." In other words, it is the oldest professional artists' club in the United States—but art of a particular type. In an era when attention has focused on SoHo, orange hair, and happenings, Salmagundi members have quietly but firmly stuck to representational art. Here are people who still paint portraits, landscapes, children, and even cats.

Since most members are full-time professional artists, Salmagundi activities (aside from the usual club parties) revolve around art—classes, discussions, and several auctions each year at which members may sell their work. "You can learn from everybody else," comments Ruth Reininghaus, the club's first woman president. "But, also, you get a congenial place where you can just talk with other artists. That's important, because artists work alone so much."

The club's early-Victorian mansion, a designated landmark, has chandeliered reception rooms, a billiard room, and a bar and dining room open for lunch and dinner. Many Villagers for whom the club could be a neighborhood refuge may not have considered its potential; interested non-artists are welcome to apply. The club sets aside one-tenth of its memberships as scholarships for young artists 21 to 30; they pay nothing the first year, reduced fees afterward.

Dues for New Yorkers are $140 for those 30 to 35 and $330 for those over 35. Members must have three club sponsors, and artists must have their work judged by the art committee; if it is not good enough, they may join as lay

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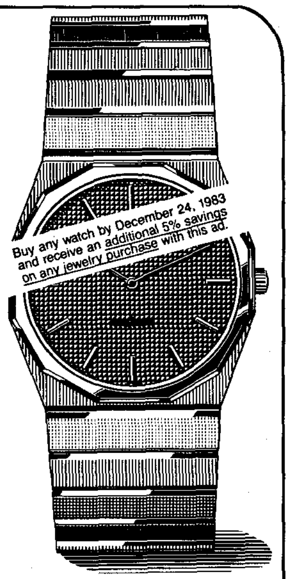
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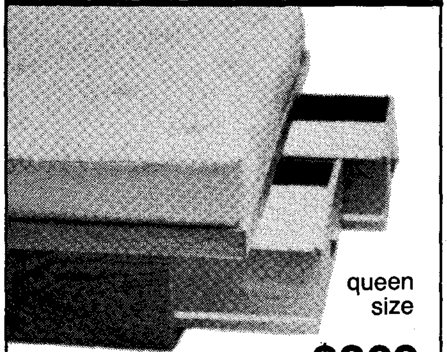
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The City Club of New York
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921-9870

THE CITY CLUB WAS FOUNDED ALMOST A century ago by well-heeled reformers and has become a chief forum for the critique of government by those for whom the better government of the city is simply a passion. "You will find," explains a member, "that City Club people are joiners. If they belong here, they probably belong elsewhere, like to the League of Women Voters or Citizens Union." This is also a place for fledgling politicians and the pros: Mayors from Seth Low (1902–3) to John Lindsay have joined.

Members are organized into fifteen standing committees on various aspects of city policy; the committees decide whether the board of trustees should take a public position on an issue. Recent major issues: the club's continuing legal action against Westway and its detailed, less-than-admiring attention to the city's cable-TV-franchise contracts in the outer boroughs. Besides having a chance to influence government occasionally—or to understand why it can't be influenced—the great attraction of the City Club is its Friday lunches, "the only forum of their kind in New York," when well-known figures speak at the club and answer questions from members. The meetings are informal, but also a setting politicians often choose for major announcements. The all-star lineup this fall included Governor Mario Cuomo, Felix Rohatyn, Schools Chancellor Anthony Alvarado, and Mayor Koch.

The City Club is the only organization listed here that doesn't have its own building; however, its one-room office, open Monday through Friday, is located in the City University Graduate Center, where the club also rents other rooms as needed for committee meetings. The Friday lunches are served in a private dining room at the Graduate Center, and club members can also use the Graduate Center Dining Commons—one of the few nice surprises on 42nd Street.

Dues for New Yorkers are $65, and $15 for students. Applicants must have two club sponsors.

The Collectors Club
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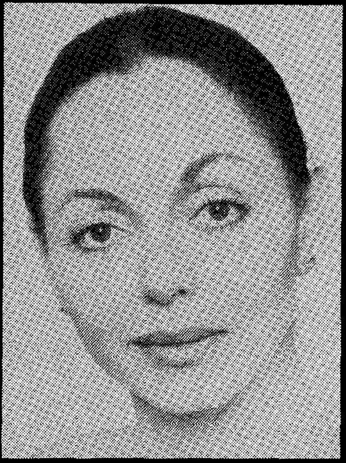

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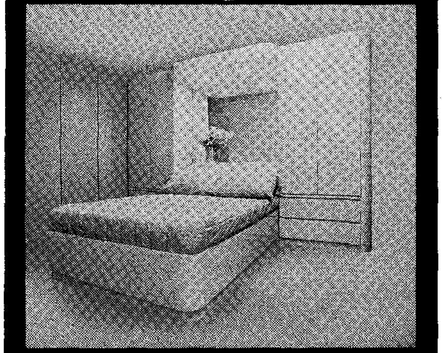

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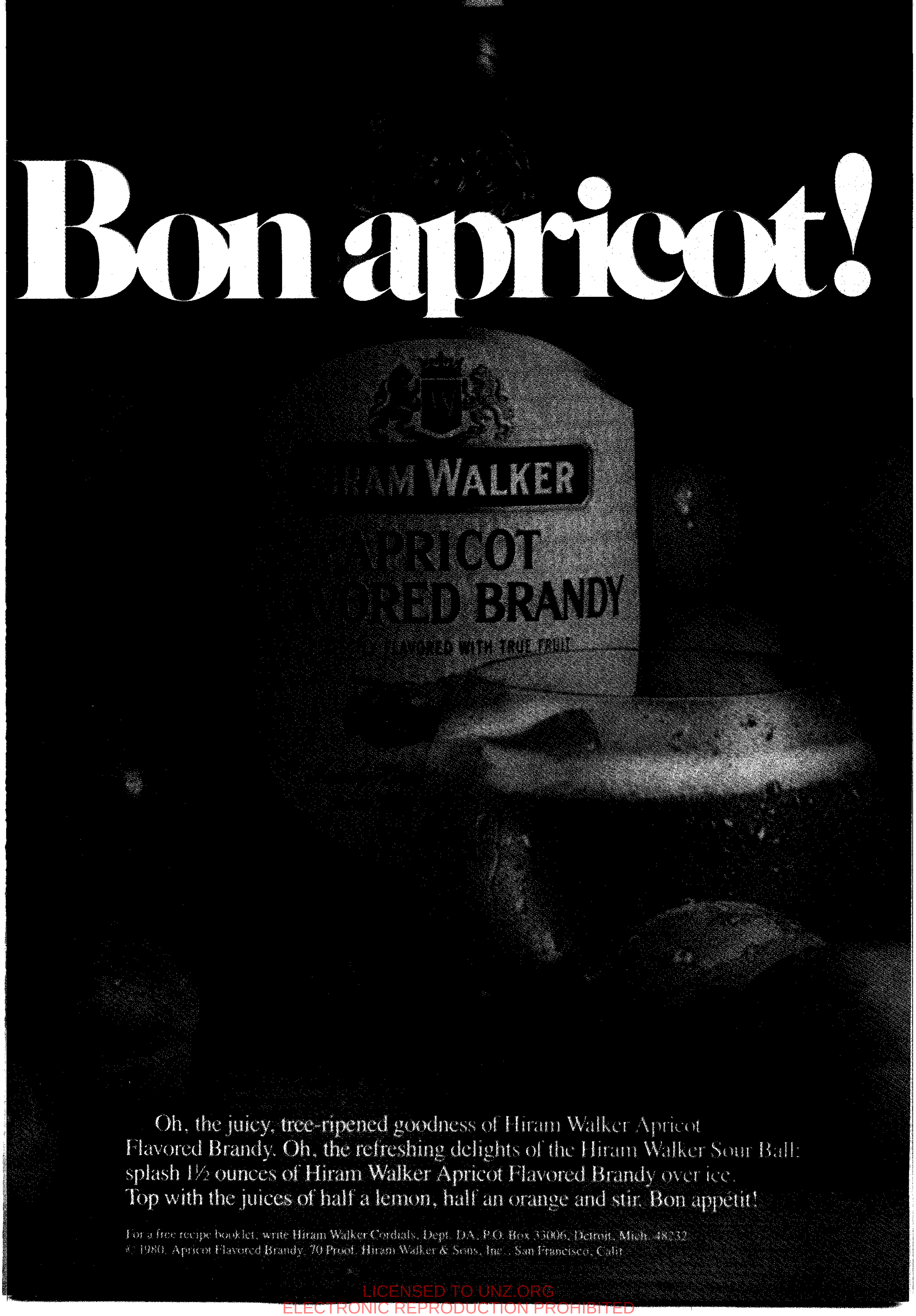
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monthly lectures focus on such subjects as "United States 1869 Pictorial Issues" and "Foibles of Philately." The library, which the public may use three days a week, contains records of worldwide stamp auctions going back a century.

Stamp collecting is a pursuit in which business executives, professionals, and industrialists (current and retired) predominate. Why do major industrialists sit around pasting little pieces of paper in books? The reason may be partly financial—passionate stamp collectors can pay $10,000 or more for a stamp—and may partly involve the psychological draw of bringing world history right to one's fingertips through stamps. The first gummed stamp appeared in 1840, when the world that counted was so small that often an envelope address consisted simply of name and city.

If all this sounds a bit daunting, the Collectors Club doesn't want people to be daunted. "We do have major collectors, but we also have members who are just interested in the history of stamps. And we have the junior collectors, down to age eight, who meet once a month," explains Abbot Lutz, membership chairman. "They have a lot of fun. Our policy is to treat them like adult collectors."

Members may use the building during the day, but there is no food or drink. Except for the library and a pleasant, if musty, reception room, most rooms are meeting rooms. Before the twice monthly lectures, there is a cocktail gathering where social interchange, in the description of Helen M. Galatan, the club's first woman trustee, "consists of talking about—what else?—stamps."

Dues for New Yorkers are $75 for adults, $20 for students. Applicants must be sponsored by two club members. (People who don't know members should attend a lecture and ask to be introduced to potential sponsors.) Applications are screened by the board of governors. The clubhouse is open Monday through Friday 10 A.M. to 5 P.M.

The New York Academy of Sciences
2 East 63rd Street
838-0230

THE NEW YORK ACADEMY OF SCIENCES, founded in 1817 and now quartered in the former Woolworth-family mansion, a giant sprawl of Tuscan marble and Renaissance architecture, is by any measure a prestigious New York organization. The breadth of its interests, the diversity of its programming, and its encouragement of young scientists make it a knockout.

The atmosphere of science is not for everyone, but a staggering 42,500 people around the world (one-third of them are New Yorkers) have joined. Each member may participate in any of the 23 "sections" (committees) focused on an individual field of science—biochemistry, linguistics, the environment, psychology, computers, and so on. Each section holds monthly meetings to explore recent issues and information in the field. The public can attend any section meeting without charge and meet the speakers and have refreshments afterward. The academy's large, three-day conferences for both members and the public in 1984 will include, among others, "Conditioned Food Aversions" and "Memory Dysfunctions."

Members can use the building during the day and evening. They usually sit in the library (imported intact from a Yorkshire manor), where they can take phone calls and receive guests. The rest of the building is largely meeting and reception rooms. The only refreshment available is soda, but before evening section meetings, invited members gather for cocktails and dinner in the reception room off the library.

"Persons of scientific training, having been at any time engaged in scientific work or otherwise in the advancement of science," may apply. An academy mailer notes that while many members are active scientists, "other members are psychologists, anthropologists, sociologists, archaeologists, political scientists, historians, economists, educators, and linguists" and that "members come from universities, government, the legal profession, industry, publishing, trade unions, and religious organizations."

An evening spent in hushed technical discussion is not an evening at the Algonquin Round Table: "I believe the anthropologists are considered the liveliest among us," jokes an engineering member. "They have quite exciting arguments at their meetings." But for the growing number of people who find that science is overtaking their lives and work in new ways, the academy can be where to find out what it all means.

The Junior Academy of Sciences ($5 a year) has many scientific activities, including field trips, participation in medical-research programs, and a newsletter for its 1,000 high-school members.

The dues are $45 for adult members, $10 for full-time graduate and undergraduate students. Applicants must be recommended by two members of the academy; all applications are submitted to a board of governors for approval. The headquarters is open Monday through Friday 9 A.M. to 9 P.M. ■

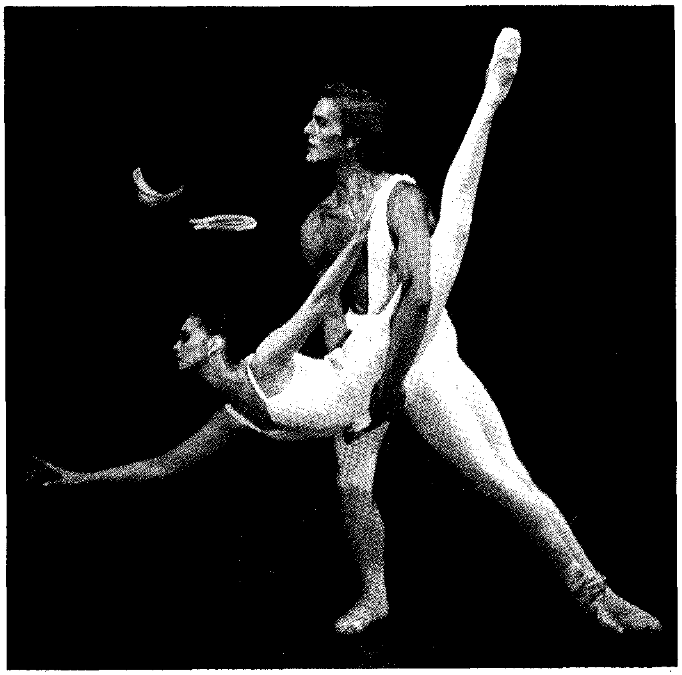
Dance/Tobi Tobias

TERPSICHORE'S FAVORITES

"...City Ballet opened with the witty, delectable *Raymonda;* Merrill Ashley, a superb ballerina; and Martins's sign-off..."

HAVING ANNOUNCED THAT HE WOULD give up performing to devote himself to his administrative duties with the **New York City Ballet,** Peter Martins made the opening weeks of the company's winter season at the New York State Theater a long—and very beautiful—good-bye. Perhaps the most significant role in which he appeared for the last time was in Balanchine's *Apollo,* through which the Danish dancer had first met the choreographer and decided to cast his lot with him.

Apollo can be played two ways—as a boy or as a god. Jacques d'Amboise and Martins's fellow Dane, Ib Andersen, have been the most notable exponents of the first approach, though since Balanchine sheared off the opening scenes that show Apollo's birth and awkward age, the interpretation has lost something of its logic. Martins was destined for the heroic interpretation. For one thing, he's the very picture of a god—imposingly large, with golden good looks and a magisterial way of moving that is at once soft and powerful.



A god's farewell: *Peter Martins as Apollo, with Suzanne Farrell.*

When the role is danced Martins's way, the ballet usually looks very abstract. Apollo cavorting with the Muses who answer the summons of his lute, the dreamlike duet for him and his favorite, and the ultimate apotheosis of the little band—all these incidents tend to shed their narrative significance to emerge as a series of sublime designs. Somehow, in this final performance, without sacrificing anything of the work's formal beauty, Martins recaptured, one after another, the literal pleasures to be found in the ballet. In every action—in his cradling the three Muses' heads like a varsity star besieged by the local darlings, in his assigning identifying masks to the Muses and keenly eyeing their competition, in his awakening from a playful reverie to graver responsibilities—you could see a spontaneous human motivation. Martins seemed to savor each of these moments, too, as if recognizing everything Balanchine had built into them for the dancers to discover. How splendid to witness a farewell tinged not with regret but with appreciation.

One of the wise decisions made when Martins and Jerome Robbins assumed the leadership of the City Ballet was to revive a number of Balanchine pieces absent from the repertory for some time, while the artists coached in them by the choreographer could give the company the benefit of their experience. One of these was *Raymonda Variations,* which is set to selections of Glazunov's score for an evening-length ballet by Petipa. Balanchine himself has had several goes at the *Raymonda* music, first in the pithy *Pas de Dix* of the mid-fifties; last, ten years ago, with *Cortège Hongrois,* a sprawling suite of classical dances spiced with balleticized folk numbers.

Raymonda Variations came in the middle—in 1961—and makes adroit references to the earlier versions. Some are obvious, such as the ballerina's piquant gesture of touching her hand to the back of her head, leaving the elbow jutting rakishly. Belonging as it does to the mazurka, the move reminds us of the Hungarian divertissement in the Petipa; we may also recall that it was the leitmotiv for the prima's dazzling solo in the all-classical *Pas de Dix.* Other echoes are subtle, almost private jokes for the intitated; the male solo, for example, incorporates a series of treacherous double turns at the place in the music where *Pas de Dix* had four men doing double air turns in tandem, one fellow invariably fumbling.

Even apart from its witty recollections of its antecedents, there is more to *Raymonda Variations* than first appears. It is forever lulling you into thinking it's a delectable piece of fluff—the dresses are frothy, the girls gambol adorably—then startling you with its wicked invention. Its stream of solos brought forward some of the young women Martins is testing with opportunities. My favorites among them were Alexia Hess, one of a very pretty pair of sisters who make their steps look newly washed; the diminutive Nichol Hlinka, whose movements have an unexpected dramatic force; and Victoria Hall, a tall, fleshy dancer with a shy manner and a gentle way of moving.

Best of all, in the ballerina role, was Merrill Ashley, whose clear, frank dancing grows more ravishing every season. Few ballerinas are beautiful by ordinary standards of pulchritude, but most instinctively cultivate the airs and graces that create the illusion of physical beauty, and most have a large share of sexual charisma. Ashley, however, has none of the sensual allure given to the Suzanne Farrells of this world. Her lean, mettlesome body, with its sturdy shoulders, makes one dream of runners, not courtesans; her face is plain, with rather pinched features, and she has had to train herself to use her arms with generosity, indeed as anything more than a strictly utilitarian accompaniment to the brilliant work of her legs and feet.

But what dancing she does! The very essence of a step is apparent when she performs it—crisp and unadorned. For two centuries, we know, classical

Photograph by Steven Caras.

dancers have been evolving the arabesque, the pirouette, the entrechat; then Ashley comes along and imprints them on our vision, impeccable and seemingly stopped in time. She's a superb technician, but by no means merely a technician. That purity of execution is not mechanical; there's a moral fervor about it. She is musical, too, and she does, very gradually, let you see something of her personality—reticent, scrupulously principled, and imbued with a chaste grace that has all but vanished from the theater.

It was good to have *Jewels* back again, though it suffered somewhat from refurbished décor and perverse mismatings. Robin Wagner has framed the stage with frosted, gilt-edged panels that give the place a Hallmark-card look, and his back cloth for "Emeralds," the romantic French section, is studded with giant faceted cutouts in a tiara pattern. For the scintillating, American-style "Rubies," the glittery junk is rearranged to look like the face of a flagrantly pricey watch. When we get to "Diamonds," an homage to nineteenth-century Russian ballet, the crown and dial reappear, hovering over a necklace dripping pendants. If only *Jewels* had been done on opening night, when the female Gala patrons, wallpapered in sequins as current fashion dictates, could have winked right back.

"Emeralds," a ballet charged with atmosphere, was fortunate in having as its leading ladies Stephanie Saland and Maria Calegari, two of the most glamorous women in the company. Inexplicably, though, Saland was paired with David Otto, who, despite capable technique, looked like a coarse adolescent self-consciously squiring a Garbo; you could almost hear him breathing through his mouth.

Patricia McBride sparkled in her original "Rubies" role, if at times with a little effort, and Ib Andersen was wonderfully breezy in Edward Villella's. Still, they didn't make much of a partnership of it. They seemed to belong to different worlds, as well as different generations, while the Patty-and-Eddie team made the relationship between the two—its rivalry and its cheeky complicity—even more engaging than the spirited feats each performed alone.

In "Diamonds" it was enough to watch Ashley calmly deploy her crystalline technique and, with the most modest means of expression, persuade us that this abstract ballet had hidden within it the enthralling tale of a Romanov princess. As long as her partner could support her unobtrusively and get through his own business neatly, one could regard him as something like a Japanese stagehand. Which was just as well, for, dexterous though he may be, Adam Lüders is no Peter Martins. ■

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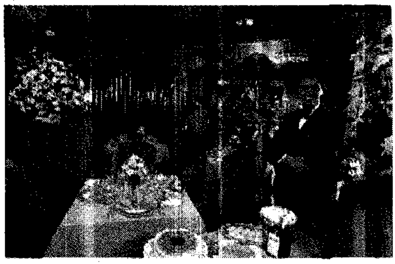

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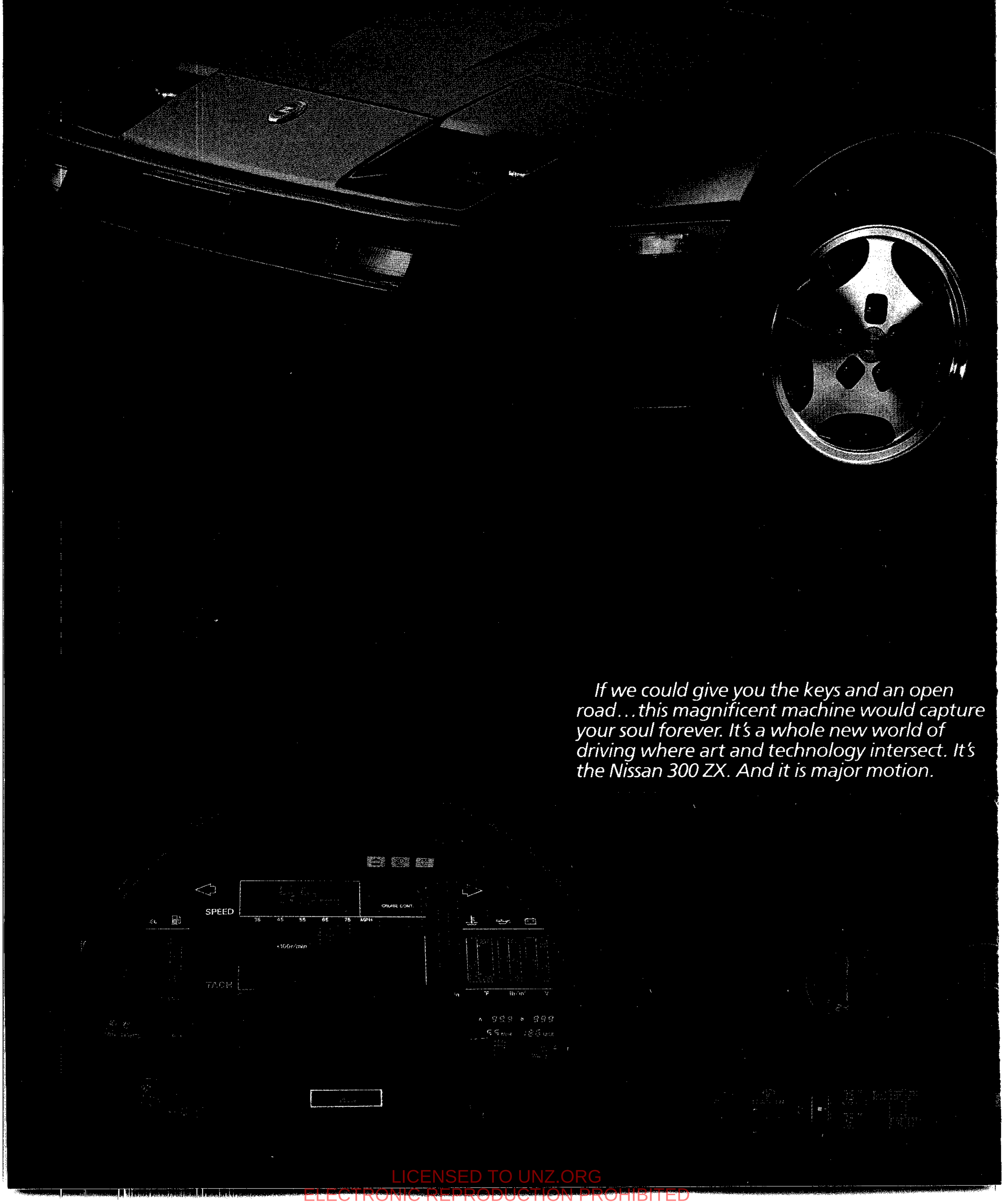

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Movies/David Denby

THE ENTERTAINERS

"...Grandiloquent, funny, *The Dresser* is a rousing testament to England and the most exciting filmed play in years..."

Uneasy lies the head: *Albert Finney and Tom Courtenay in Peter Yates's movie.*

THERE IS A PECULIAR COMBINATION OF physical discomfort, dowdiness, and lionhearted dedication that we think of as purely British. **The Dresser,** Peter Yates's triumphant film version of Ronald Harwood's play, has that quality almost to excess. Inspired, in equal parts, by the odor of cooked cabbage and the gleaming shaft of courage, *The Dresser* is the seedy "Rule Britannia" monument of the year. During the war, a touring Shakespearean company, never of the first rank, is on the verge of collapse. The young men and the physically fit middle-aged are off in the forces, leaving a very threadbare company of quavering Gloucesters and limping Iagos to hold the boards. The leading lady, known simply as Your Ladyship (Zena Walker), has grown a bit stout for Desdemona and Cordelia, and the star of the troupe, whom everyone calls Sir (Albert Finney)—the actor-manager-director who keeps everything going, night after night, city after city—is exhausted, frequently forgetful of his immortal lines, and prone to noisy, interminable fits of paranoia and dismay.

Almost all of *The Dresser* takes place on a single night in which Sir's faithful dresser, Norman (Tom Courtenay), cajoles, flatters, and bullies the unwilling actor into preparing himself to play Lear—his 227th performance in that soul-shattering role. After unimaginable trials, Sir advances to the wings—only to freeze at his entrance cue. The other players desperately improvise Elizabethan gibberish, but the great man will not budge from his chair. Suddenly, a miracle: The Luftwaffe passes overhead and bombs the town. Outraged by this obvious attempt to stop him from performing, Sir goes onstage and gives the best Lear of his life. Sir and the dresser—a raging bull and a priss—are meant to be the two faces of English indomitability. Grandiloquent and funny, *The Dresser,* for all its decrepitude, is Churchillian in spirit—a rousing testament to tattered old England.

I did not see *The Dresser* in the theater, but I cannot imagine any production working more effectively than this movie. With a cut or a roving camera, Yates achieves a flexibility of viewpoint denied to the most fluent of theater directors. Effortlessly, he catches all sorts of emotionally satisfying detail—the depressed, rubbly look of the battered town; the dank, dark, tarnished-linoleum rooms and corridors of the nineteenth-century theater; the furiously busy wings, the hilarious mix-ups between the collapsing company backstage and the players bravely declaiming to the audience. Harwood and Yates have enlarged the play to take in the workings of the entire company, an alteration that both relieves the obsessive focus on Sir and Norman and gives us the crazy excitement of putting on even a primitive production of a great play. The movie is superbly cast, with such outstanding actors as Eileen Atkins as Madge, the irritable stage manager whose love for Sir has gone unrequited for twenty years, and Edward Fox as the saturnine actor Oxenby—Iago offstage as well as on, muttering rebellion against Sir's unsteady rule.

Peter Yates's film career has been staggeringly uneven, encompassing action movies, good (*Bullitt*) and bad (*The Deep*); the two idiosyncratic collaborations with Steve Tesich (*Breaking Away* and *Eyewitness*); the preposterous, unwatchable sword-and-sorcery spectacle *Krull;* and much else. Seemingly nothing had prepared Yates to make this roaring celebration of the florid vanities of the actor's profession. Yet the press notes reveal that Yates's early experiences link up with Harwood's. Harwood, as is well known, served briefly (in the early 1950s) as dresser to Sir Donald Wolfit, a touring Shakespearean actor-manager of the old school, while Yates, born and educated in England, spent several years in his youth as an actor and assistant stage manager with provincial repertory companies. Drawing on early memories may have brought out this engagingly expansive and hammy streak in the hardened Hollywood pro.

Yates makes only one major mistake: He fails to show us much of Sir's actual performance as Lear, making it impossible for us to tell whether the actor is genuinely great (as we want to believe) or just an old ranter turning on the juice. A few of the dressing-room scenes are pitched a little too high, and I could have done without the cheap irony of Sir's pants' falling down when he boasts of his "moral grandeur." As for the rest, Yates puts the camera in the right places, doesn't go in for flashy effects, and wisely refuses to press too hard for revelations in what is basically obvious material. He knows the fun of the play is its display of theatrical temperament, its ranting eloquence, and he lets the actors control the rhythm of the movie. Since the actors are wonderful, *The Dresser* is the most entertaining and exciting filmed play in years.

No one, I think, will fault Harwood's work for oversubtlety. The imperious yet muddled Sir is very literally Lear himself, the dresser his Fool, Madge his Cordelia, and so on. Harwood's parallels would be merely opportunistic if he did not also show us how the Shakespearean actor, daily glorying in the richest, most incisive language the world has ever known, inevitably falls into the cadences of Lear, Othello, and Macbeth. The high-flown language is both stirring and funny. Human, all too human, Sir puts on Othello's blackface even after he hears the play for the night is Lear; lying "dead" onstage, he hisses at his tremulous old players if they grab even a moment of the limelight. He's vain, self-pitying, pathetic—yet what a ferocious tongue the old windbag has! And when he takes onto his enfeebled shoulders the burden of greatness, he is the very stamp of heroism. We can listen to his rant without contempt because he puts his blood into every performance.

Albert Finney's eyebrows have been built up to an intimidating bushiness; the balding forehead is powerful, thrusting, the trunk massive and immobile. A great but fatally overbearing actor, he gives Sir's mental processes a rigidity bordering on dementia. When people speak to him, his responses, buried deep within, seemingly require the force of dynamite to burst through the walls of his self-enclosure. Secured at last, Sir's attention is so fierce and glaring it's terrifying. Now Finney roars and roars, pronouncing each line as if he were trying to inscribe it in stone with his voice. When he quiets down again and describes the exalted mystical experience of going outside his own body and seeing himself as Lear ("'Go on, you bastard,' I seemed to be saying or hearing. 'Go on, you've more to give, don't hold back, more, more, more. . . .' The agony was in the moment of acting created"), he is extremely moving. Here, as in his performance in *Shoot the Moon,* we can believe he is freshly acquainted with anguish. If only Finney would lighten up a bit! Yet children, I think, will delight in the deep eccentricity of this performance, reminded, perhaps, of some wrathful old teacher at school.

If I've left Tom Courtenay for last, it is not out of lack of respect for his work, but only because the dresser interests me so much less than Sir. Yet the play and movie are called *The Dresser,* and even if some of us resist, Harwood certainly wants us to feel the pathos of Norman's situation. A failed actor wedded to the theater, Norman has no interest in life but Sir. For years he has been cleaning Sir's wigs, ironing his cloaks, washing his underwear. The only

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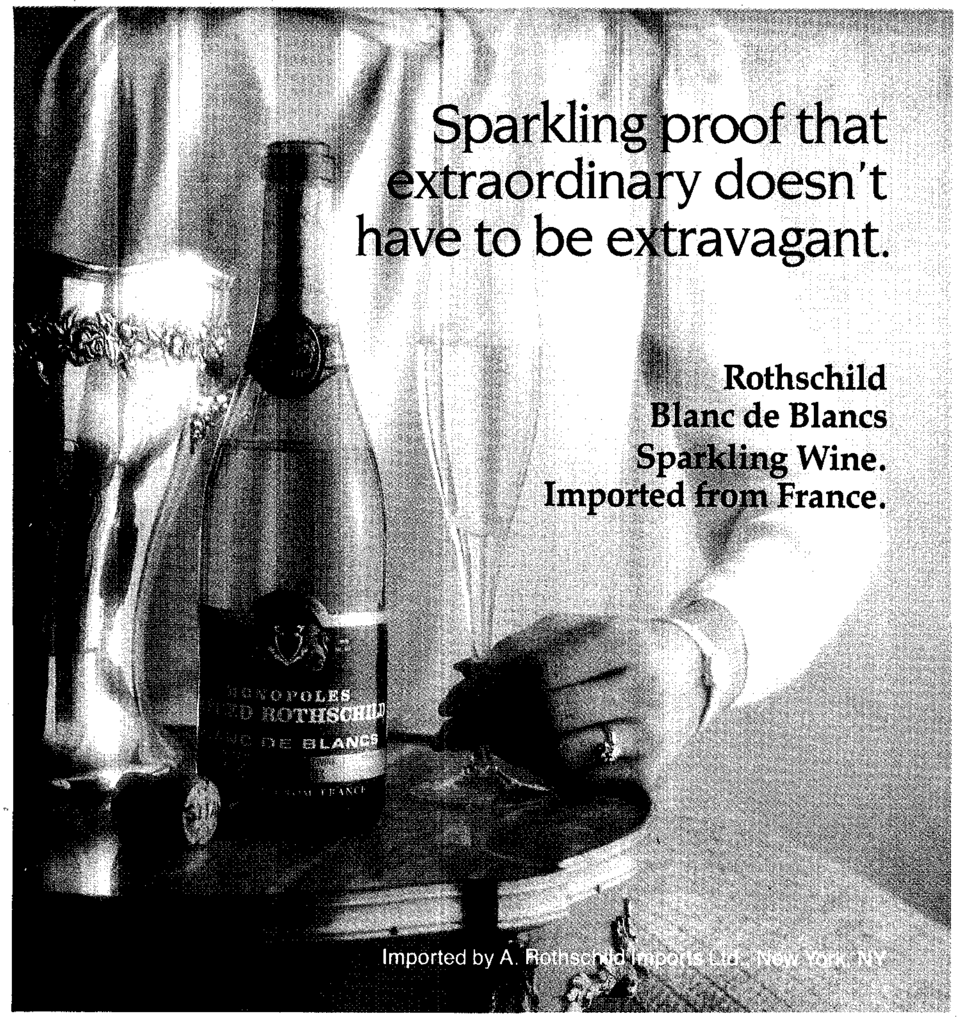
one who can force the man onto the stage, he is Sir's true mate—Her Ladyship's position is purely ceremonial. He takes a proprietary attitude toward his charge, rudely shooing everyone else away, yet in return he gets little but Sir's pathetic dependence on him. In part (the worst part), *The Dresser* is a rather cruelly sentimental movie about unrequited love.

Courtenay plays Norman with the fey mannerisms of 40 years ago—mincing walk with elbows in, palms out—a style that he does not attempt to make lovable. He emphasizes Norman's tiresomely cheery bitcheries with his pointed chin and sharp elbows; he prances and dodges and fusses—it's all very carefully worked out and rhythmically charged for maximum effect. The performance is a success not merely because of this technical virtuosity but because Courtenay gives Norman a distinctive kind of integrity—self-sacrificing but proud—without softening what is merely cozy, second-rate, and conventional in his character. At the end, betrayed by the great man's final quirk, Norman lets out a wail, and though we may not like him much, we respond to his desolation. *The Dresser* is noisy, overwrought, and thunderingly obvious, but everything in it is fully felt. It's one of the few emotionally satisfying entertainments of the year.

In brief: IN THE AWARD-WINNING POLICE drama **La Balance**, the Paris cops, cynical to a man, strong-arm a couple of petty criminals in love—a pimp (noble, sad-eyed Philippe Léotard) and a prostitute (Nathalie Baye, acting tough)—in order to get them to inform on a vicious Mr. Big (Maurice Ronet). Using a hand-held camera, the American director Bob Swaim shot the film in the unfamiliar Belleville district, a sort of Arab tenderloin with porno theaters and glittering couscous parlors. Swaim's strategy of roughening the texture of a routine *policier* must have impressed the French as the latest in authenticity—I can't see any other grounds for awards. Though exciting, tense, and violent, *La Balance* is essentially conventional.... In Charlie Ahearn's **Wild Style**, a reporter doing a story and a graffiti artist (George "Lee" Quiñones) searching for self-expression serve as the basic framework for an exuberant tour of the graffiti, rap-music, and break-dancing culture of the South Bronx. The movie, which, at its best, is a kind of ecstatic rap musical, with groups of teenagers hassling one another in cadenced jive, exhibits both the strengths and drawbacks of Ahearn's commitment to neighborhood democracy: Everyone gets a chance to show his stuff (and the break dancing is spectacular), with disastrous results for the movie's continuity and momentum. ▬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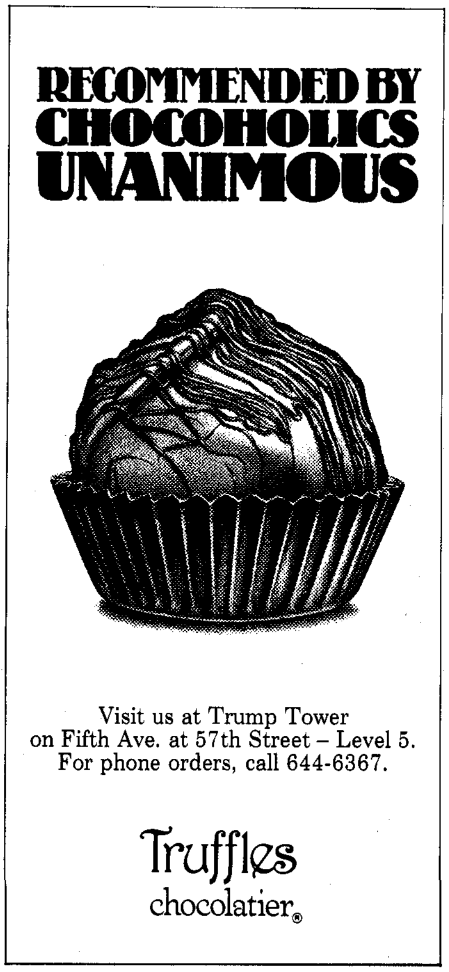
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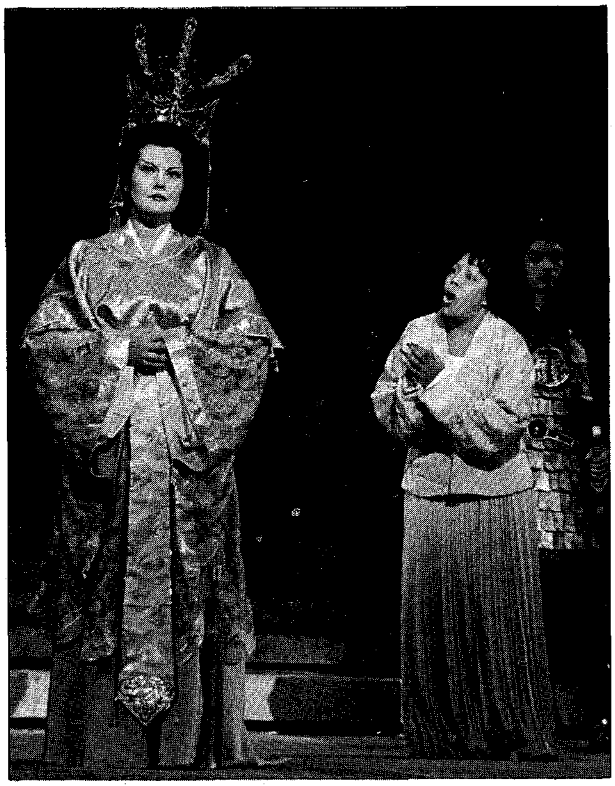
SORCERY IN BOSTON

"...*The Lighthouse* aims for instant audience contact; in Peter Sellars's production, the impact is devastating..."

IT MAY BE UNFAIR TO PLAY PETER Sellars off against Sarah Caldwell, but after seeing the most recent products of these two Boston-based directors, the temptation becomes irresistible. Twenty-five years ago, Caldwell put together her Opera Company of Boston out of chewing gum, rubber bands, and sheer gall, dazzling the city with boldly innovative concepts and a daring choice of repertory. Today, Sellars is creating much the same sort of theatrical magic on a shoestring as the artistic director of the newly formed Boston Shakespeare Company. Further comparisons are not strictly legitimate, since Sellars's open-ended group presents spoken drama, operas, and anything else that might work on a stage (I unfortunately missed a not yet banned-in-Boston performance of Schubert's song cycle *Die Winterreise* that includes a naked woman). Even so, both organizations unveiled operatic productions not long ago, and it seemed fairly clear that the torch has been passed on to younger hands.

The Opera Company of Boston's **Turandot** had its moments, but the old Caldwell touch was definitely missing. Compared to the pretty-pretty chinoiserie one sees at the Metropolitan and at City Opera, this version made a token effort to suggest the opera's underlying tone of cruelty and sadism, although the effects looked half formed and slipshod: I doubt that the cavorting executioners, papier-mâché severed heads, and exaggerated silent-movie grimaces of the chorus fooled anyone. The authentic Chinese costumes and ceremonial props from the Central Opera Theater of Beijing were striking, but such window dressing could hardly conceal a listless conception or Caldwell's inability to coordinate the orchestra with the singers.

At least Caldwell managed to come up with one ace—Eva Marton in the title role. How extraordinary to see a regal Turandot appear in Act II and actually create a character, even before opening her mouth. Most sopranos who take on the part nowadays are more concerned about the vocal rigors to come than with intelligent acting, but since Birgit Nilsson gave up the role, Marton is probably the first Turandot for whom this music holds no terrors. Come to think of it, even Nilsson never bothered to do much more than trumpet out the notes. Marton's icy disdain, her growing horror as Calaf answers the riddles, and her eventual collapse in defeat turned Puccini's fairy-tale man-hater into a chillingly pathological case study. Vocally, Marton held nothing back and left nothing unsung, as she poured out a steady stream of warm, smoothly rounded tone that soared effortlessly over the crashing orchestral climaxes and spun the most beautifully tapered pianissimos. Sarah Reese was an affecting Liù, and James McCracken did well enough as Calaf until his voice caved in midway through the opera; but on the whole, this *Turandot* was a hollow, half-hearted spectacle, justified only by its formidable heroine.



Caldwell chinoiserie: *Eva Marton, Sarah Reese in* Turandot.

A few words can hardly begin to describe the sizzling dramatic power of **The Lighthouse,** Peter Maxwell Davies's 70-minute opera directed by Sellars for the Shakespeare Company. The work deals with an actual occurrence in 1900, the mysterious disappearance of three lighthouse keepers on a Scottish island. Davies has devised his own terrifyingly surreal explanation, a Last Judgment parable in which the keepers personify man's threefold delusory roles as king, fool, and devil. In the end, they are all obliterated by "the beast," the self-destructive madness of an Antichrist element that lurks within us all and only waits for the right moment to claw its way to the surface and strike. The music moves through as many disturbing levels of meaning as the text, drawing on Davies's familiar preoccupations with medieval isorhythmic techniques, free serial structures, and various pop-music idioms. For all the originality of its sophisticated compositional and verbal processes, *The Lighthouse* aims for immediate contact with an audience, and the impact is devastating.

The opera lends itself to many different kinds of stagings, although Sellars has peered so deeply into the material and interpreted it with such intellectual sinew, visual force, and theatrical discipline that one wonders how *The Lighthouse* could ever be done any other way. The three performers are first seen sitting on chairs placed in troughs of briny sea water, a trio of commission inspectors confusedly recounting their discovery of the deserted lighthouse. They then proceed to a raised platform above the chamber orchestra and assume the roles of the keepers, who act out real or imagined pasts until they are overpowered by the eyes of "the beast," symbolized by the blinding intensity of blinking beacon lights.

Sellars has the remarkable ability to devise vivid stage pictures and set them in constant motion, creating an actively developing environment that both flatters and challenges actors without robbing them of their individual performing

Photograph by Milton Feinberg.

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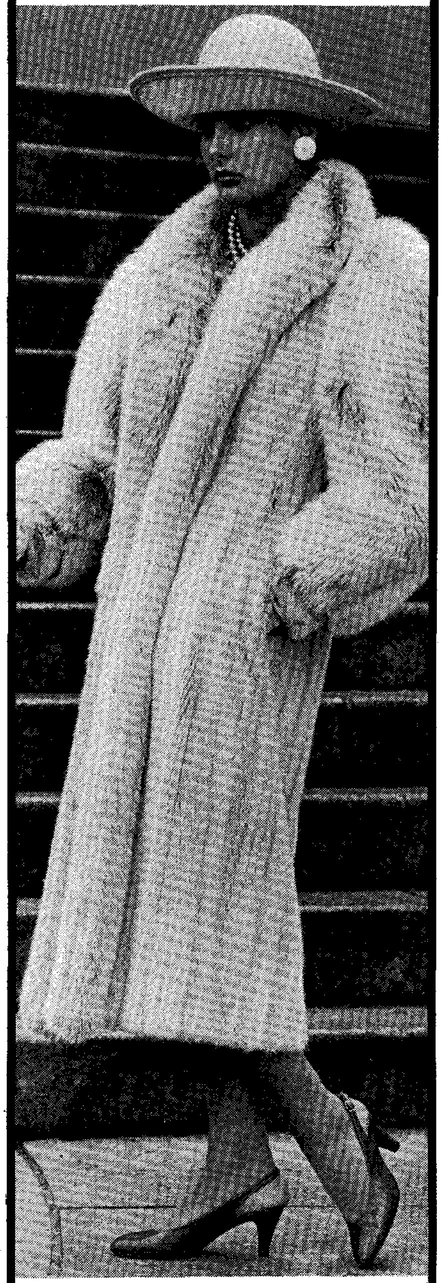

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identities. Like all his productions, *The Lighthouse* is excitingly physical, yet each carefully timed gesture, posture, or facial expression arises naturally, not from the text alone but also from the way the music delineates a specific theatrical action. It is this sort of integrity and devotion to the composer's dramatic vision that sets Sellars far above most of today's avant-garde opera directors. Michael Brown, Sanford Sylvan, and Kenneth Bell performed magnificently, and the twelve-piece orchestra played the difficult score with coruscating virtuosity under David Hoose's taut direction. Arrangements must be made to bring this brilliant production to New York—one of the most thrilling pieces of contemporary music theater I have ever seen.

Dialogues of the Carmelites IS JOHN Dexter's most successful Metropolitan Opera production. The action moves over David Reppa's spare cruciform set like an elegant game of chess, while the nuns come and go, whispering their anguished conversations as events lead them to an inevitable appointment with the guillotine. True, the atmosphere is sometimes remote and chilly—stage mechanics rather than character development have always been Dexter's chief concern—but a good cast can warm up the drama, and the Met has gathered a strong ensemble for the current revival, which is sung in English.

The new faces include Frederica von Stade, a shy, fragile Blanche, who finally conquers her fear of life at the moment of death. Von Stade's appealingly plangent, tear-in-the-voice mezzo-soprano and her delicately restrained manner blend exquisitely, although someday I would like to hear a true soprano in this music (Lucia Popp, perhaps). Mignon Dunn has exchanged the role of Mother Marie for the old prioress, and she made her Grand Guignol death scene an appropriately harrowing moment. Gwynn Cornell as Mother Marie and Patricia Craig as the new prioress sang with less distinction, but each contributed an effective presence. Betsy Norden repeated her familiar Sister Constance, enchanting as usual.

The most important newcomer to the Met's *Dialogues* was the conductor, Manuel Rosenthal. Never have I heard Poulenc's score unfold so spontaneously and with such bittersweet beauty. Rosenthal could scarcely have been given much rehearsal time, but every melodic phrase was so sensitively shaped, the textures so finely tuned, and the tempos so perfectly judged that it sounded as though he had worked with the musicians for months to achieve such refinement of detail. At the end, the entire cast advanced to applaud the orchestra, a special and well-deserved tribute. ■

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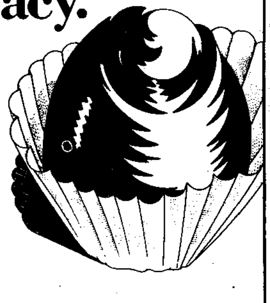

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"...The greatness of this *Glass Menagerie* is all in Jessica Tandy. In *Nightingale,* Joan Allen is a wonder..."

Tandy: *Her Amanda is agelessly beautiful.*

ONE OF MY GREAT REGRETS IS THAT about Laurette Taylor's performance in **The Glass Menagerie** I remember only that it was wonderful, not *how* it was wonderful. I recall many things about the three other performances, especially Julie Haydon's (as Williams specifies) "too exquisitely fragile" Laura, but for the life of me I cannot fully conjure up Laurette. Now it doesn't matter so much any more; there is Jessica Tandy to marvel at, cherish, and let the memory munch on. Nothing else about this *Menagerie* is up to the actress—not even, I regret to say, the play, which is very good but not great—yet as long as you keep your eyes and ears affixed to Miss Tandy, you'll get enough greatness to last you a lifetime.

I *think* that Laurette Taylor was fluttery. I *believe* that she was all wisps of chiffon except for a hard nugget of willpower at the center. Miss Tandy is tougher—at times almost marmoreal. More precisely, she is made of pink, translucent alabaster that sometimes lets you see through to the suffering core. In general, she is strong, a trifle brittle, and more like a very expensive doll than like a statue—a doll that can laugh and cry and be wrathful but whose habitat is Dreamland, not earth. This Amanda Wingfield is agelessly beautiful, has an inexhaustible repertoire of expressions and inflections, and can fill a silence to the brim with implications. Her gaiety can be as heartbreaking as her dejection, but when she is stunned, it is as if her entire face had become detached like a retina. Her accent is splendid, and her movements have an ever so slight jerkiness, like those of a very fine mechanical doll when its mechanism begins to run down. Her voice scampers up and down the octaves as if they were a jungle gym; sometimes she reverts to the girlishness of seventeen, only to become, in a twinkling, all nagging motherliness again.

Extremely good, too, is the gentleman caller of John Heard. At times, his gestures are a mite too broad; otherwise, this is a superior blend of self-confidence and insecurity, determination and confusion, virility and infantilism. A slight *embonpoint* serves the actor well: This is the athlete going to seed, his muscles starting to equivocate, his optimism becoming befuddled. And, best of all, no pathos.

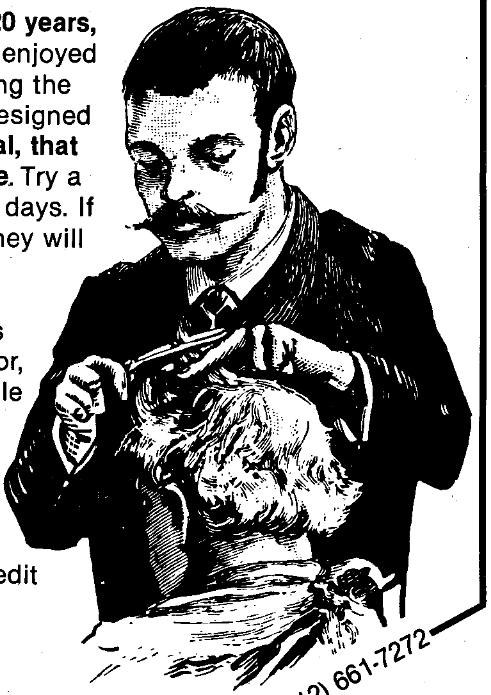
The Tom of Bruce Davison is accomplished but not good. There is something mannered about this actor: a factitious fragility, a pained expression that is too studied, a too gossamery voice. Lines are delivered trippingly, but there is no palpable feeling behind them; the whole characterization lacks variety, richness, poetry. This Tom may someday write *The Red Devil Battery Sign,* but not *A Streetcar Named Desire.* As for Amanda Plummer as Laura, she is simply dreadful: a voice you could grate cheese on, a face that could launch a thousand cigar stores, a stare that suggests crippledness of mind rather than limb, and about as much lyricism as in a poem by Robert Service. When she says "Moon—moon?" it sounds like lowing.

John Dexter, except for his casting and some dubious projected superscriptions that often aren't even Williams's, has directed nicely—with a good sense of space and sprung rhythm, and without splashiness. But the gifted Ming Cho Lee's set is catastrophic, stylized into soullessness; the action seems to take place at the bottom of a huge elevator shaft with silly flowers and clouds painted all over it, and the elevator halfway down to crushing the characters into pancakes. Patricia Zipprodt's costumes are uneven; Andy Phillips's lighting tries too hard to be expressionistic, but works well enough. Paul Bowles's music remains good, but would fit better into more atmospheric scenery. None of this is of great consequence, though, as long as there is Jessica Tandy.

THE LATE C. P. TAYLOR, WHOSE *Good* was anything but that, is now represented by an intensely likable though somewhat superficial and contrived play, **And a Nightingale Sang...**, which, abetted by a bracing production, is one of the better buys in our inflationary theater. Written in 1977, this is a tender-tough retrospect on how World War II affected one petit-bourgeois family in Newcastle-on-Tyne. George Stott, the father, retreats to the piano or mouth organ from the fanatical Catholicism of his wife, Peggy. Living with them part of the time is Peggy's father, Andie, a World War I veteran given to carrying around a live or a dead pet (trying, either way) and to uttering metaphysical bromides in a Pythian manner that makes them particularly exasperating.

There are two daughters: Joyce, a dumbly sexy ditherer who is so typical as to make typicality seem almost unusual, and Helen, who is plain, slightly crippled, thoughtful, and the narrator of the play. (Fear not! She is neither intolerably smart nor unbearably noble—just perkily sympathetic and forthright.) Joyce may or may not become engaged to Eric, a decent, devoted, but dullish soldier, who introduces into the household his mate Norman, a sober, respectful fellow with, however, a couple of surprises up his unassuming sleeve. How the war affects these people, and how they in-

Photograph by Ken Howard.



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teract, is worked out by Taylor with a charm that skitters between the cockeyed and the sentimental but is redeemed by humaneness from stickiness and fantastication.

The play does verge on the higher type of British TV fare—may even be that—but it has enough invention, *joie de vivre,* and mellowness to make it glow in the light as well as in the dark. (Or is it Kevin Rigdon's marvelous lighting, full of half- and quarter tones, that gives subtlety and depth to the proceedings?) Except for Helen, the characters have a fair potential for absurdity and awfulness, but there is in them—or in the author looking at them—something so uncompromisingly human and unforcedly droll that a bit of crumby obviousness easily brushes off.

What helps mightily is the production. The actors, mostly from Chicago's Steppenwolf Theater, are a virtuoso ensemble, both outstanding and, so to speak, in-blending. Most prosaic and having the least convincing accent is the George of John Carpenter, but even he, especially at the piano, can hold his own. Moira McCanna Harris makes Joyce's silliness a touching weakness, even as Beverly May turns Peggy's benightedness into something epic and regal yet still believable. Francis Guinan is an intricately modulated Eric, Robert Cornthwaite's Andie glistens with sweetly demented mischief, and Peter Friedman's Norman can invest the banal with bright newness. But Joan Allen's Helen is a wonder: When have you last seen directness accorded such delicate shading, genuineness made so quietly shattering, chasms of emotion sounded with such disarming restraint, sensitivity and shyness portrayed with such inwardness, such lack of ostentation? There is apt scenery (David Jenkins) and costuming (Jess Goldstein), and remarkably canny direction by Terry Kinney. But Miss Allen's work *is* the song of the nightingale: a withdrawn, supremely inconspicuous bird's aspersing us with soul-cleansing loveliness.

WITH **The Lady and the Clarinet,** MIchael Cristofer turns to what I take he imagines to be emblematic comedy, a searching yet hilarious examination of the unviability of modern relationships. Luba, a middle-aged businesswoman, has invited a man to dinner—and maybe more—but so far, only the Clarinet Player, who is to provide reedy refreshment, has come. A mute character who answers questions with a nod or manic trills on his instrument, the C. P. exudes a skunky smell of device right off. Luba plies him with the tale of her three main loves: one purely fleshly, for Paul, a simple, warm youth she seduced into deflowering her, and whose worth dawned on her too late; one romantic, for Jack, an advertising man who is, alas, married, and, alack, a walking cliché, and who, in the manner of walking clichés, cannot walk out on his family; and one conjugal, for George, her rich and early-retired husband, who keeps first-class house for her—tremendous in the kitchen, terrific in the sack, and splendid as a social secretary coordinating her dates with other men, on which she goes with liberated frequency. This one becomes lost to her when she begins to deprive him of his role of patient Griselda and starts cooking, cleaning, and staying in, for none of which she has the faintest talent.

The material has an immensely slick, synthetic feel to it, and when the author showers upon it his tinseled one-liners, glittering like a spate of sequins, the saturation point is soon reached. Before long we suffer from being force-fed indigestible clevernesses, and we can feel our liver swelling even as our gorge rises. Cristofer is proficient enough with wisecracks, though they tend to be sophomorically obscene or scatological; the real problem, however, is their hypertrophy, which usurps the space of plot, character, thought, and honesty, and suffocates whatever needs more than pretense and pretension to thrive on. And the stylistic gimmicks—such as having Luba speak onstage the words Jack hears his wife say on the phone, or the wedding of narrative to dialogue (another relationship down the tubes!), as when Luba's recitative is interrupted by a word or two, or even just a groan, from a man, to which she appends a "he said" and narrates on—merely emphasize the basic hollowness. Gordon Davidson directed in an adequate set by Heidi Landesman and aggressive lighting by Beverly Emmons. William Ivey Long's costumes hover between taste and travesty; Stanley Silverman's music tries too hard to be flutter-tongue-in-cheek.

Stockard Channing enacts Luba adroitly, but she achingly lacks charm, and looks like Liz Taylor on a not particularly good day. Kevin Geer, against great odds, makes something of Paul, but Paul Rudd seems faintly imbecile as Jack, and Josef Somer mires George in smarminess.

Painting Churches, BY TINA HOWE, HAS finally reopened at the winsome Lamb's Theater. The play is still as enchanting as it was originally on Theater Row, but the production has waned considerably. George N. Martin is a superb actor, but he is not by the remotest stretch of the imagination a Boston Brahmin. He neither looks nor sounds like a famous New England poet, and though he acts the part honestly and well, without the kind of physique and accent Donald Moffat brought to it, the effort goes to waste.

Elizabeth McGovern seems not to

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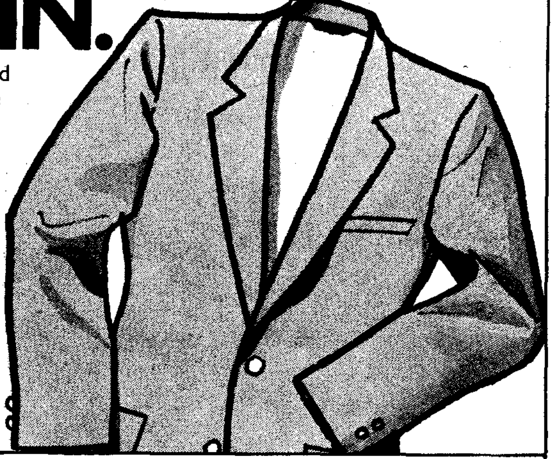

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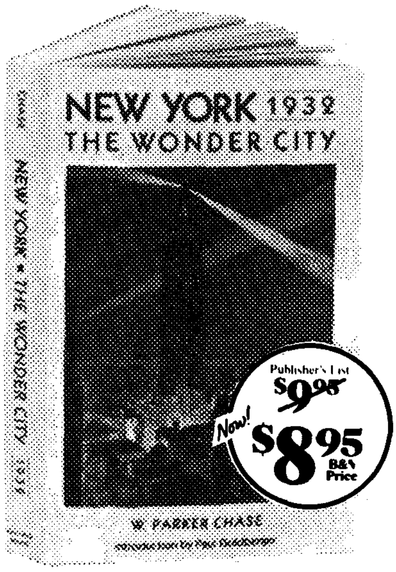

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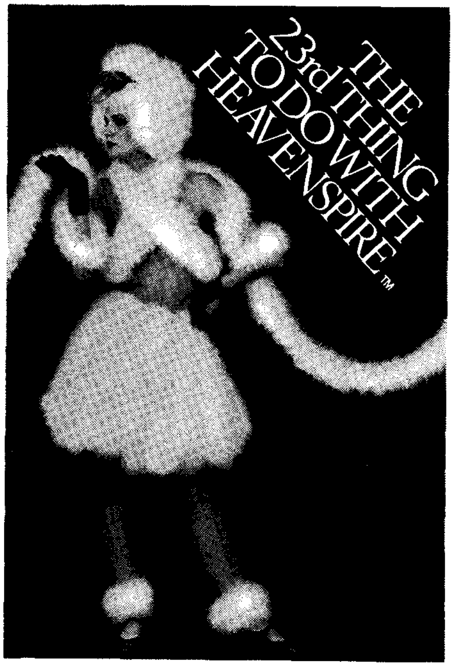

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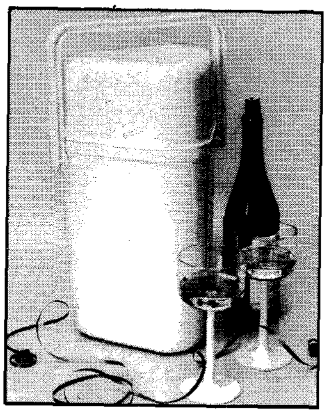

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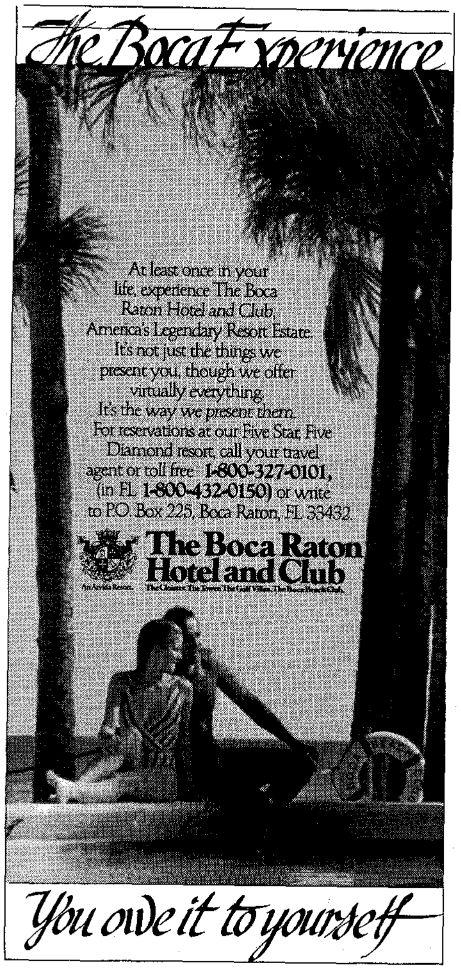
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have aged a day since *Ordinary People*, and you cannot play Margaret Church, who must be well into her thirties, with puppy fat all over your face—especially if it makes your eyes vanish like Richard Gere's. (In fact, everyone in this cast looks way too young.) She, too, lacks the right accent and the slightly frosty quality Frances Conroy effectively brought to Mags. Miss McGovern merely looks frowzy and acts callow, though she does improve somewhat as she goes along. Marian Seldes, the lone holdover from before, was on the verge of overacting even then; now her carryings-on are worthy of vaudeville. Too bad, because inside all that fat overemphasis, you can still see a good, lean performance trying to get out. And on the rare occasions Miss Seldes lets it, the results are invigorating.

The way the bizarre, absurdist humor slowly ripens into wisdom that is still funny but also moving, the way feyness becomes humanized into compassion, the way the meaning of art for three related but very different people is dramatized, and the way each character achieves his dignity amid comic distress—all this is set forth with a grotesquerie that finally becomes tantamount to gravity.

Linda Fisher's costumes for Margaret are unpleasantly overdone, but Heidi Landesman's set and Frances Aronson's lighting are compelling. Carole Rothman's staging would be fine if only she could control Miss Seldes. *Painting Churches* is, with all the above restrictions, still a play to be grateful for as we laugh our way to insight: Here is comedy intricately woven into character, and here, in whatever outlandish getup, is truth.

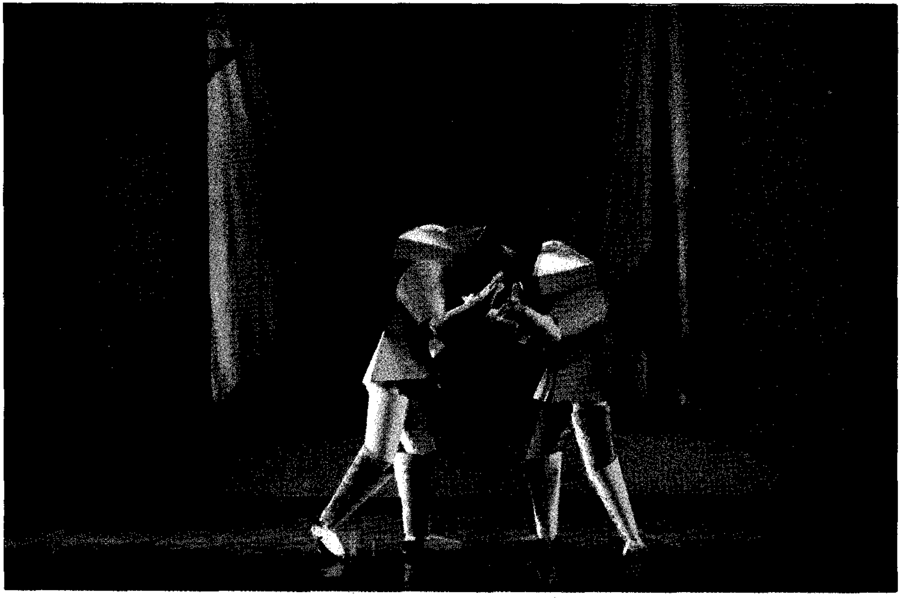
Bhutan, BY JANE STANTON HITCHCOCK, is a comedy about two rich, social American couples (though one husband is English—the best money can buy) on tour in Bhutan and staying in a monastery. Though there is a native guide full of Eastern wisdom and Western malapropisms, a knife-wielding shepherd gibbering in an inscrutable tongue, and a mysterious bonze who mimes hunger but does not beat a gong, the basic plot is bedroom farce of the creakiest kind, with situations Feydeau would have deemed shopworn and jokes good enough for cocktail parties but not for the stage. Intermittently, Mrs. Hitchcock does get off a good one (e.g., about our scientific era, "The good news comes when you're sick and there is penicillin; the bad news comes when you're dead and there is no place to go"), but the whole thing is to drama as rich kids' building blocks are to architecture. Cynthia Crumlish, N. Erick Avari, and Doug Stender are good; Marcus Smythe and Patricia Hodges, terrible. ■

Art/Kay Larson

A MANIFESTO THAT MOVES

"...This is exactly the sort of art performance to best show why performance art is not theater—and what it is..."

F. T. MARINETTI, THE PRONOUNCEMENT-prone founder of Futurism, once declared that for art to stay alive it must keep finding ways of bringing itself to an end. Ironically, the occasions when something "came to an end" in Marinetti's day are now being revived with great diligence. The latest is **"Victory Over the Sun,"** the 1913 Cubo-Futurist performance that became one of the pivotal events in Russian modernism. *Victory* is an opera, but only in the loosest terms.



Four-dimensional painting: Victory Over the Sun, *in Brooklyn.*

With perhaps more justification, you could call it a painting in four dimensions, or a manifesto that moves. It was created to announce the death of the past and the emergence of a "new era." The fact that the new era has been with us now for seven decades, to mixed reviews, did not dim the excitement of seeing this legendary work restored and brought to town last month as part of the Brooklyn Academy of Music's Next Wave series.

When *Victory* was first staged, it was seen only four times—twice in rehearsal and twice before an outraged Saint Petersburg audience. Since 1980, when a dusted-off version appeared at the Los Angeles County Museum of Art in conjunction with the exhibition "The Avant-Garde in Russia, 1910–1930," *Victory* has been performed well over a dozen times—in L.A. and Washington, D.C., and, in a newer version, in Berlin and New York. It's probably glossier now, and it's certainly better rehearsed. The flashy new edition would have amused its collaborators: the poets Velimir Khlebnikov and Aleksei Kruchenykh; the painter-composer Mikhail Matiushin; and the artist Kazimir Malevich, who later developed his suprematist paintings from what he had learned in this production.

I was glad to see *Victory* at BAM, in part because it's exactly the sort of event that might explain why performance art is not theater, and where artists like Laurie Anderson and Robert Wilson come from. The topic can be a bit touchy: These interdisciplinary fusions are confounding to everybody. Audiences sometimes assume that everything performed on a stage is theater, and are alarmed when Laurie Anderson swallows the microphone, saws at a violin with a lighted bow, or flashes slides that say E COLI and A BOMB on stage drops that remind you of the old mind-bending days of the Fillmore rock concerts. But performance art is *not* theater; in fact, it's closer to a rock concert.

"We shot the past!" exults one of *Victory*'s characters, named The New. "Is anything left then?" begs The Cowardly. "Not a trace!" is the gleeful reply. These two characters are followed onstage by A Reader. "How extraordinary life without the past is!" she declares. "Forgotten are the mistakes and miscarriages. Today you are like a *clean mirror.*"

In pre-revolutionary Russia, scrubbing the mirror clean was a major obsession. Humanist realism was one of the first things to go. Malevich announced that he wanted "to put all the arts—painting, color, music, constructions—under the umbrella of 'technological creation'" and "to summon an economic council (of the fifth dimension) to liquidate all the arts of the old world." In their place, he intended to create a stage event that would be a four-dimensional equivalent of Cubist and Futurist painting. In other words, he hoped to "liquidate" the conventions of the theater—with narrative, illusion, and acting the first to go—in order to make way for an event art that would reflect the simultaneous nature of Cubist space-time and the alterations in human consciousness presaged by Einstein.

Though there is more than a little bombast in Malevich's pronouncements, he did succeed in turning *Victory Over the Sun* into a staged abstraction meant to provoke its audiences into a cleansing fury. At BAM, the production—lovingly re-created by Robert Benedetti, of the California Institute of the Arts, and produced by Alma Law—faithfully followed Malevich's prescriptions. None of the characters "acted"—instead, they stuttered over the stage in a kind of machine dance while dressed in Cubist-looking cardboard costumes (nicely done by Martha Ferrara from Malevich's designs) that reinforced their generalized roles. The characters spent most of their time declaiming in the "*zaum*" language, meant to convey emotion through abstract syllables. You couldn't find a plot, although at some point the sun was imprisoned and hauled offstage.

Why is the sun captured? Charlotte Douglas, who translated the prologue, thinks that it's a symbol of the scorn for "cheap appearances"—that is, the illusion of a comfortable and reassuring reality. Maybe, too, the sun is a source of natural light and therefore anathema to the Cubo-Futurists, who expected artificial light (electricity and atomic energy?) to power the modern world. What counts in *Victory* is that the stage action

Photograph by Tom Caravaglia.

> "...*Victory* is startling for its brash simplicity. But we've come much farther in our multimedia crossovers..."

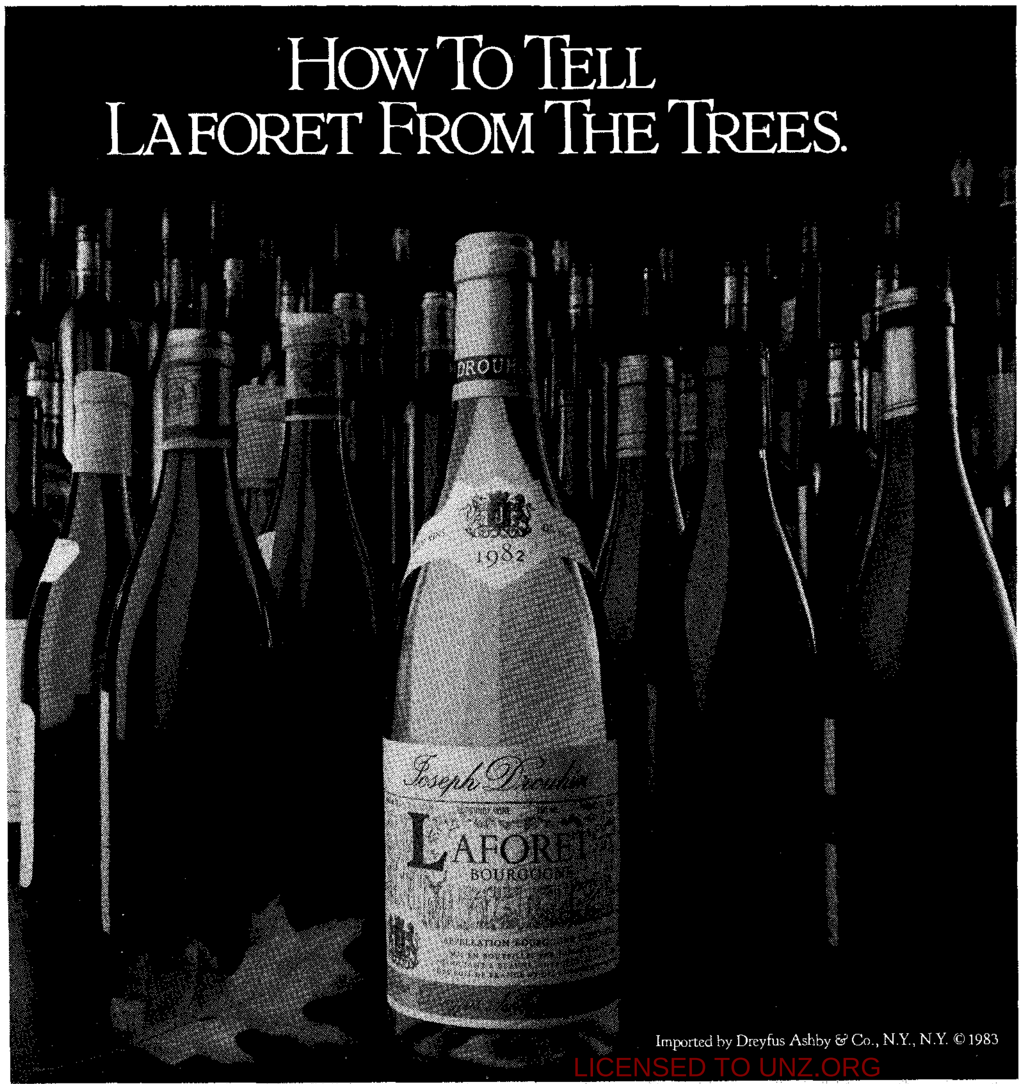
is structured around a visual idea that creates analogous patterns in sound, speech, movement, and music. The performance is not "theater," which usually hopes to create a window into "natural" space and an illusion of "natural" time. Instead, the stage events are performed in "real" time—defined as the time it takes to perform the action. They are also set in a "collapsed" space that fuses the emotional and the physical as they would be in a Cubist painting.

Picasso once said that Cubism is "an art dealing primarily with forms, and when a form is realized it is there to live its own life." In post-Cubist performance art the visual form is *not* secondary to the plot or the music (as in opera, for instance); it's the *reason* the performance exists. Because this is a difficult and analytical medium, not many performance artists have made contact with a larger public. When they try—as Anderson and Wilson have done—they are often misunderstood. After Anderson's performance cycle, *United States,* at BAM last winter, theater and music critics couldn't find a context to put her in, and tended to brand her as marginal. Performance artists, on the other hand, complained that she had put too much "entertainment" into her stage events, diluting the stubborn purity of her earlier works.

When you see these primitive performances—*Victory* among them—you can be startled at their brash, naïve simplicity. We've come much farther in our multimedia crossovers, and the lines are not always so easy to draw. Does Eric Bogosian do performance art, Lenny Bruce–style comedy, or a cabaret act? The answer is that at first he did a little of all three, though lately he is almost exclusively a creature of the theater. And what about Lee Breuer's euphoric *The Gospel at Colonus,* BAM's Next Wave offering in the week preceding *Victory*? It was definitely not performance art, since it picked up its minimal plot from Sophocles, and the feelings it drew on—pity, fear, exaltation—are classic to the theater. But its form—gospel singers, a minister, a recitative—was not at all classic, and barely interested in narrative.

Maybe the easiest way to distinguish between art and theater is to consider Tehching Hsieh and Linda Montano, two TriBeCa artists who have tied themselves together with a rope for a year. You can think of all sorts of metaphors about marriage and dependence, but the real impact of this performance is, literally, its reality. Hsieh, to whom such tactics come naturally, has already spent a year in a cage and another year out on the streets. I visited him in his cage, and the knowledge that his imprisonment was not symbolic or illusionistic gave the event an overtone of mundane horror that I have never felt in the theater, where the horrors are always creative and fictional.

Since Manet, visual art has been impatient with fiction. Artists argue that they are simply telling the truth about the modern world. Even apocalypse has been removed from the realm of metaphor by the puttering of Einstein's minions. Meanwhile, the unity of the artist and the artwork is a notion that still exerts a powerful claim on the twentieth century. (The costumes for *Victory Over the Sun* will be at City University Graduate Center Mall, 33 West 42nd Street; through January 6.) ■



Walk into a wine store these days and you are faced with a selection that would stagger even the most knowledgeable wine connoisseur.

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Books/Kay Larson

GAZING INTO THE ABYSS

"...George Grosz's autobiography is full of darkness and resonance, the passion and despair of *The Blue Angel*..."

George Grosz: An Autobiography, *translated by Nora Hodges. Macmillan; 312 pages; $19.95.*

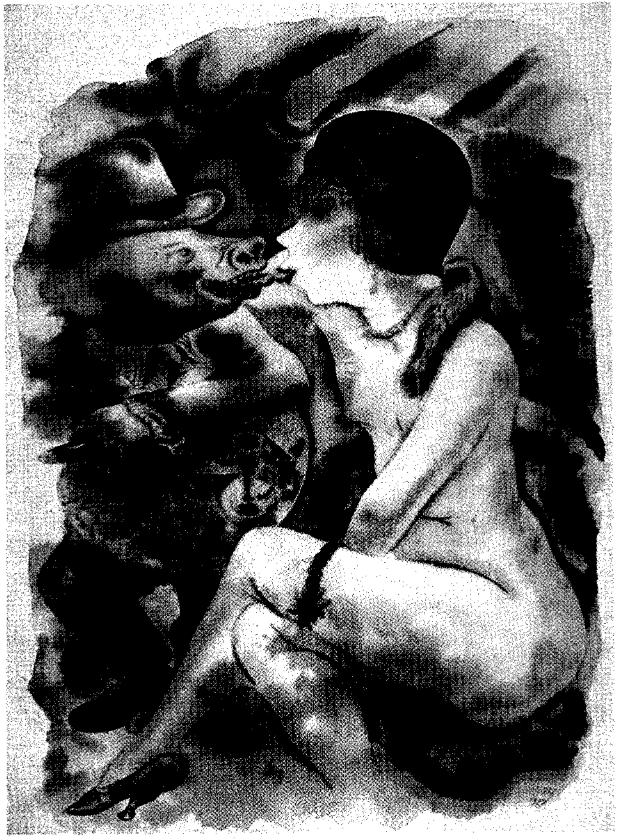
A Vanished World, *by Roman Vishniac. Farrar, Straus and Giroux; 181 pages; $49.95 until December 31, $65 thereafter.*

Jazz, *by Henri Matisse, translated by Sophie Hawkes. George Braziller; 176 pages; $90 until December 31, $110 thereafter.*

OUT OF THE FLOOD OF ART books this season come three that originate in the years just before World War II, years when, in the words of George Grosz, "the period of enlightenment that had started with the Renaissance went down, and up came the blind army ant."

Since the ant is still leaving a trail across the political terrain of the postwar world, it makes sense to take another look at the documents of that era. (Were publishers spurred, maybe, by the approach of 1984?) Grosz's autobiography was first published in Germany in 1946, and it offers a strong impression of the ugly mood of Berlin between the wars. Its reappearance in a new translation coincides with the first full-scale publication of Roman Vishniac's famous photographs of eastern-European Jews, who were caught by his camera in the moments before the blind ant hordes marched into the ghettos and swept them to oblivion. Both books are also paired in strange counterpoint with the re-release of Henri Matisse's *Jazz,* of 1947—one of the most joyous art books ever made, though it was conceived in the midst of the German occupation of France.

Grosz is best known to Americans for his savage caricatures of the German bourgeoisie, but he also flirted with Dada—"What mattered was to stir up the deep darkness"—and made friends with Bertolt Brecht, the nihilist poet Franz Jung, the Dada writer Walter Mehring, one of Hitler's favorite storytellers, Karl May, and a score of German eccentrics who were as contemptuous of the bourgeoisie as he was. His adventures make for great stories, some of them full of eerie resonance. During a left-leaning phase, for instance, he and a friend traveled to Russia and eventually met Lenin. At the border the pair of Germans gave an old peasant woman a bar of chocolate, then watched as the new Soviet Socialist Republic's ragged villagers took their first taste of a substance as exotic to them as the moon's green cheese.



Enchantress: *Grosz's Circe and her pig inamorato.*

Grosz's history is slow at the beginning and the end, but its middle is as full of "deep darkness" as *film noir.* Some scenes, in fact, remind you of *The Blue Angel* in their combination of passion and despair. Born in Berlin in 1893, Grosz had spent a worry-free childhood in Pomerania and a few years' apprenticeship in the Dresden art academies before "the storm of war, so recently praised for its cleansing effect," broke out. He was drafted into the kaiser's army, where he drew "soldiers without noses, war cripples with metal arms like crab claws; two medics strapping a raving private into a horse blanket; a one-armed soldier saluting a bemedaled lady with his remaining hand, as she takes a cookie from a paper bag and puts it on his bed."

When he got out, he returned to Berlin, to a city that looked "like a grey corpse made of stone." The chapters on Berlin contain Grosz's best writing:

> In that year, 1919, we walked the unlighted streets hugging the house fronts.... Inhabitants, half-crazed with fear, could not stand the confinement of their own four walls, so they went up on the roof to shoot pigeons and people. Their sense of proportion, or size, somehow got misplaced.... You could buy guns and ammunition everywhere. My cousin, who was discharged a little later, offered me a complete machine gun. He assured me that I could pay for it in installments.... Real or fake war casualties were sitting at every street corner. Some of them sat there dozing until somebody came by, then they would twist their heads and start convulsive shaking. Shakers, we called them. "Look, Ma, there's another one of those funny shakers."

Edmund Wilson called this book the best account he had ever read of ordinary life in Germany between the wars. It's hard to dispute his view, even though one's enthusiasm is slightly dampened by Grosz's tendency to genial garrulousness and by a persistent lack of grace in the translation ("the entire magic" for "all the magic" is common). Grosz, like many artists, is an erratic writer. He seldom speaks about why he drew with such acerbity, and he never quite confronts the deeper meanings of his stories. But his book is a revealing document, not just about himself but about the German nation. While reading it, one should visit the Museum of Modern Art's current drawing show, which includes *Circe,* his scalding picture of a pig-snouted bourgeois touching tongues with his whore. As John Elderfield writes in the catalogue, *Circe* lays bare the "private bestiality beneath the public mask." Or as Grosz himself remarks, "I carefully drew all these things, people, happenings. I spared no one.... Actually, however, I was everybody I depicted: the rich, gorging, champagne-guzzling man favored by fate, as well as the one out there holding out his hand in the pouring rain."

Grosz left Germany for America just as Hitler came to power. When he returned to Berlin in 1959, he took off the public mask in an orgy of drunkenness. He died in a bathroom, suffocated by his own vomit.

The other side of the outburst of hate that Grosz describes was witnessed by Roman Vishniac. Sensing Hitler's intentions, Vishniac walked through Poland and the Ukraine to Lithuania, lugging his camera in a traveling salesman's briefcase so no one would think him a spy. He took pictures of urban basements where a dozen Jewish families lived, of rural Orthodox villages so isolated they still grew the type of corn Columbus brought from the New World. His methods of picture taking were often as dramatic as his photographs: He hauled water, dragged heavy carts, lived in the basements with his subjects. Many of these pictures are of urban porters—ragged men lugging heavy carts or carrying burdens on their bent backs—because no other trade was open to Jews during the economic blockade. "Isn't it odd?" writes Vishniac. "In the past, carts were pulled by horses. But in pre-war Poland, humans had to take over the job. ... Horses had to be fed before they would work; humans had to agree to carry the goods first and eat later."

Vishniac's courage and concern for his people illuminate these simple pictures. They belong to photography's department of heroic realism, in which the photographer's presence at a great natural or human disaster lends a terrible veracity to ordinary honesty. The lives Vishniac captured were already troubled to a degree that is only barely overshadowed by their eventual fate. He nevertheless found a sense of community that emerged even through the bleakest fears. But it's not just the pictures that haunt one's moments. Vishniac is a superb storyteller whose short anecdotes lend an essential depth to his documentaries. Sometimes his captions propel you into a long, painful double take, as when he describes a picture of two yeshiva students. "Discussions of the Talmud are a never-ending, everlasting spiritual 'game,'" he writes. "I know of a situation where murderers broke into a yeshiva. The Talmudists went on arguing, trying to reach an answer before their slaughter—so they could enter the world of God, of eternity, with greater knowledge. This is Judaism."

Matisse, to all evidence, was not political. But by 1941 he was also suffering. In pain, bedridden, and plagued by failing eyesight, he was forced to witness the Nazi invasion of France from his Vence studio. He worried about his family and his ability to paint. Yet it's part of the mystery of art that there is room for Grosz's bitter denunciations, Vishniac's heroic honesty, and Matisse's buoyant joy. His response to crisis was bold and brilliant: From bed, he cut out figures and pasted them to painted paper, presaging the great room-size collages of the decade before his death. There is a growing feeling that Matisse's cut-paper collages are his most important contribution to twentieth-century art. In *Jazz,* he strews quivering leaf forms and starry shapes across fields of blazing color as incantations to the power of vision. Alongside the pictures, and sometimes in the midst of them, he writes brief, descriptive prose poems in his own hand. When this book was first published, it was printed in a collector's edition of 250. Braziller has tried to match the original in all respects. The paper, unfortunately, is not completely opaque, but the color is superb, the reproductions are faultless, and the value is unbeatable. *Jazz* is, overall, one of the most extraordinary art books that could appear under a Christmas tree. ■

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Wine/Alexis Bespaloff

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Cheers: *Choices from five vinous categories to complement any convivial occasion.*

THE WINES CHOSEN TO ACCOMPANY holiday meals can be as varied as the food and the company. Here are five suggestions: champagne, the most festive of wines; the appealing and inexpensive 1983 Beaujolais *nouveau;* distinct and flavorful California Zinfandel; some elegant and stylish 1980 Bordeaux châteaux; and the perfect wine for late-evening sipping, tawny port.

Few wine regions have been as affected by the vagaries of nature in the past few years as has Champagne, situated about 90 miles east of Paris. Five years ago, worldwide sales of champagne had climbed to 186 million bottles. Then the small crops of 1978, 1980, and 1981, which together amounted to only 272 million bottles, created a shortage of champagne stocks that even the abundant 1979 vintage could not alleviate. The leading champagne firms had to restrict their sales and increase their prices, and it was during this period that inexpensive sparkling wines from France and Spain established themselves in this market.

Now the *champenois* have had two enormous vintages—1982 and 1983 have produced a total of 595 million bottles—and champagne stocks are fully replenished. It's likely, therefore, that champagne prices will come down in the months ahead. There's no need to wait, however, because prices of many leading brands are already attractive at a number of New York stores. It's true that the suggested retail prices of most brands are 40 to 80 percent higher today than they were, say, four years ago. But because minimum prices have been abolished in New York State, many stores don't adhere to the suggested retail price, and it is now possible to buy many well-known brands of non-vintage Brut champagne for $10 to $14. Depending on the brand, current prices are, remarkably enough, the same as they were four years ago or, in some cases, about 20 percent less.

Those who prefer a lighter style will enjoy non-vintage Bruts from Taittinger, Roederer, Perrier-Jouët, and Piper-Heidsieck; somewhat fuller, richer wines are produced by Pol Roger, Bollinger, Veuve-Clicquot, and Laurent Perrier.

BEAUJOLAIS *nouveau* CAN BE DESCRIBED as a perfect summer wine that is consumed only in winter. Bottled within weeks of the vintage and officially released for sale on November 15, Beaujolais *nouveau* (or *primeur*—the terms are interchangeable) now accounts for about half the total crop of Beaujolais and Beaujolais-Villages. (The other half, plus the Beaujolais *crus*—Brouilly, Fleurie, Moulin-à-Vent, and the rest—will be shipped here next spring.)

The fruit and charm of new Beaujolais are set off by its lively acidity. And since Beaujolais *nouveau* is traditionally served chilled, the wine combines the flavor of a light red and the refreshing qualities of a white. At $4 to $5, it provides an inexpensive solution to whether to serve red or white with certain holiday dishes.

There are more than twenty examples of 1983 Beaujolais *nouveau* available in stores and restaurants this month, but just because the wine is relatively simple doesn't mean that all examples are equally good. Some are light, bland wines that lack fruit; others are rather heavy, clumsy wines without charm. The best of the 1983s seem to be somewhat fuller and richer than recent vintages, but display the virtues that make Beaujolais—whether *nouveau* or not—so enjoyable. I liked those of Georges Duboeuf, Jean Bedin, Joseph Drouhin, Sylvain Fessy, Mommessin, and Lupé-Cholet.

"THE ZINFANDELS PRODUCED IN THE 1960s were nice wines," recalls Paul Draper, wine-maker at Ridge Vineyards, "but we felt they were not as complex as they could have been." When he joined Ridge, in 1969, Draper established Zinfandel as a variety that could compete with Cabernet Sauvignon for complexity and longevity. "Everyone jumped on the bandwagon," says Draper, "but because it's possible to make Zinfandel in so many different styles, it has probably disappointed more consumers than any other red. Someone might open a bottle expecting a Beaujolais-style wine and get a port."

Despite the confusion of styles, Zinfandel remains one of the most interesting and distinctive of all California reds. Among the current releases, Ridge Geyserville 1981 ($11.50) and Ridge Paso Robles 1980 ($9.75) display the fruit, complexity, and structure typical of Ridge wines. Other well-balanced, flavorful Zinfandels include Grand Cru 1981 ($8.99), Clos du Val 1980 ($9.75), the more evolved Burgess 1980 ($7.69), and the slightly riper, more intense Preston 1981 ($7.49). An unusual and appealing Zinfandel, very much in the

Photograph by Roberto Brosan.

The Children's Annex
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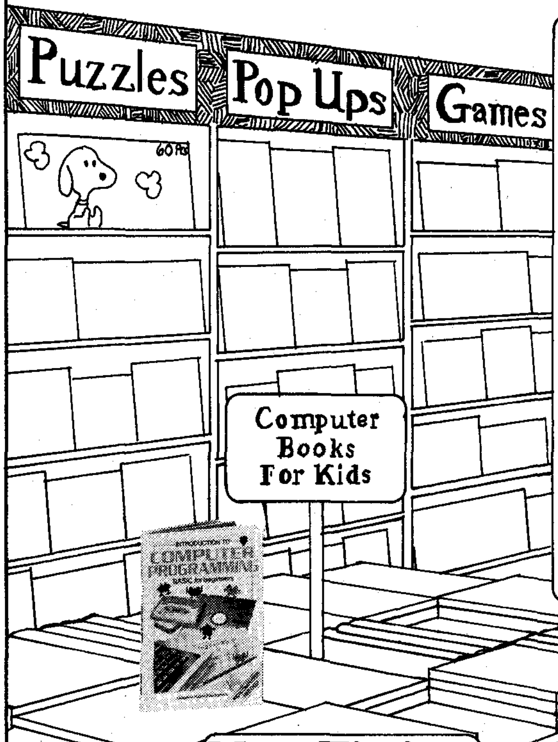
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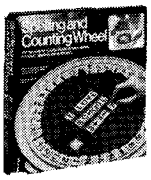

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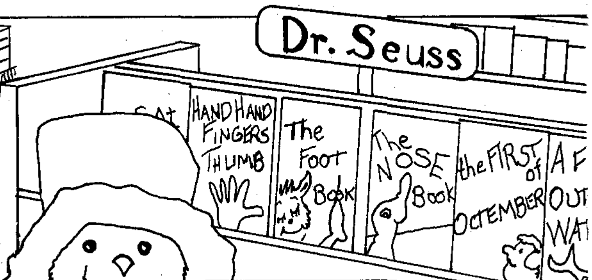
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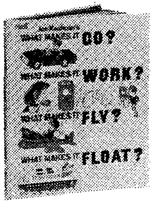

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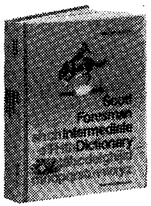

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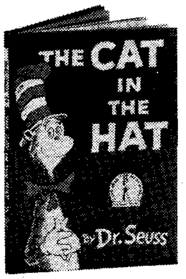

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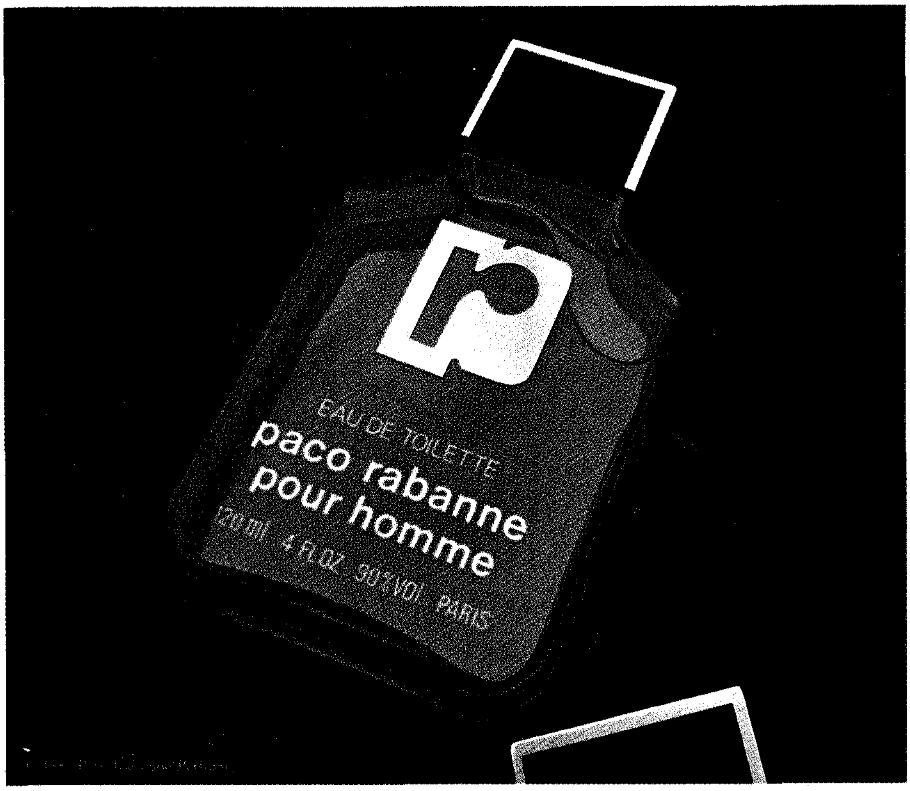

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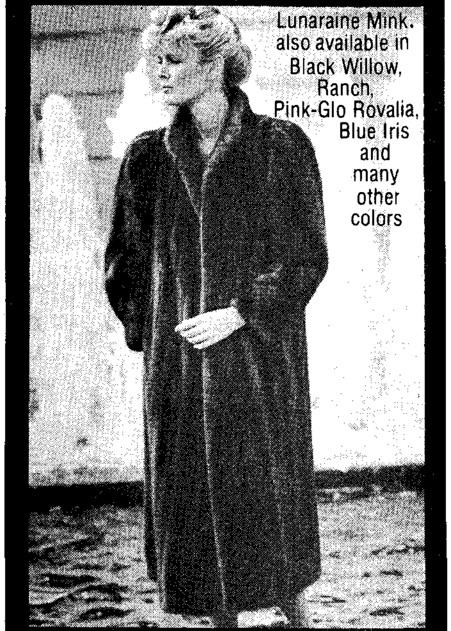

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fruity Beaujolais style, is the Joseph Phelps 1982 ($5.99).

THREE YEARS AGO, THE 1980 VINTAGE IN Bordeaux was something of an anticlimax, after the finer vintages of 1978 and 1979; in recent months, as the 1980s have been arriving here, they have been overshadowed again, this time by the attention lavished on the 1982s. Now that the full range of 1980s are on retail shelves, many of them at only $7 to $10, they can be evaluated more clearly. The best provide smaller-scale and readier-to-drink wines than the classic vintages, yet with the characteristics one expects from Bordeaux—elegance and a good balance of fruit and acid supported by a light, tannic structure.

But just as this vintage was unfairly neglected at first, so it may be oversold today, as all the 1980s are being praised for the qualities displayed by only the most successful. Some are thin and weak; others have the weedy, herbaceous taste typical of wines made from grapes not fully ripe.

Of the 1980s I've tasted, the most attractive châteaux were Talbot, Cos-d'Estournel, Lynch-Bages, Ducru-Beaucaillou, Prieuré-Lichine, and Duhart-Milon-Rothschild. Talbot, which can be found for less than $8, is a particularly enjoyable wine. The Médoc seems to have produced the best 1980s, although such wines as La Mission-Haut-Brion, from Graves (about $18), and Trotanoy, from Pomerol (about $16), are also very good. Among the first growths, at $20 to $25, Lafite-Rothschild, Margaux, and Haut-Brion impressed me the most.

"THE HEAVY PORT DRINKER," WROTE EVELYN Waugh, "must be prepared to make some sacrifice of personal beauty and agility. Its martyrs are usually well content with the bargain, and in consolation it may be remarked that a red nose never lost a friend worth holding, and that by universal testimony the sharpest attacks of gout are preceded by a period of peculiar mental lucidity."

An excess of port is not yet something Americans have to worry about. In fact, surprisingly few people appreciate port, and especially a fine old tawny, a delicate, complex, and subtle wine. Not all ports labeled "tawny" are old, however; many commercial brands are simply a ruby blended with enough white port to lighten and soften the wine.

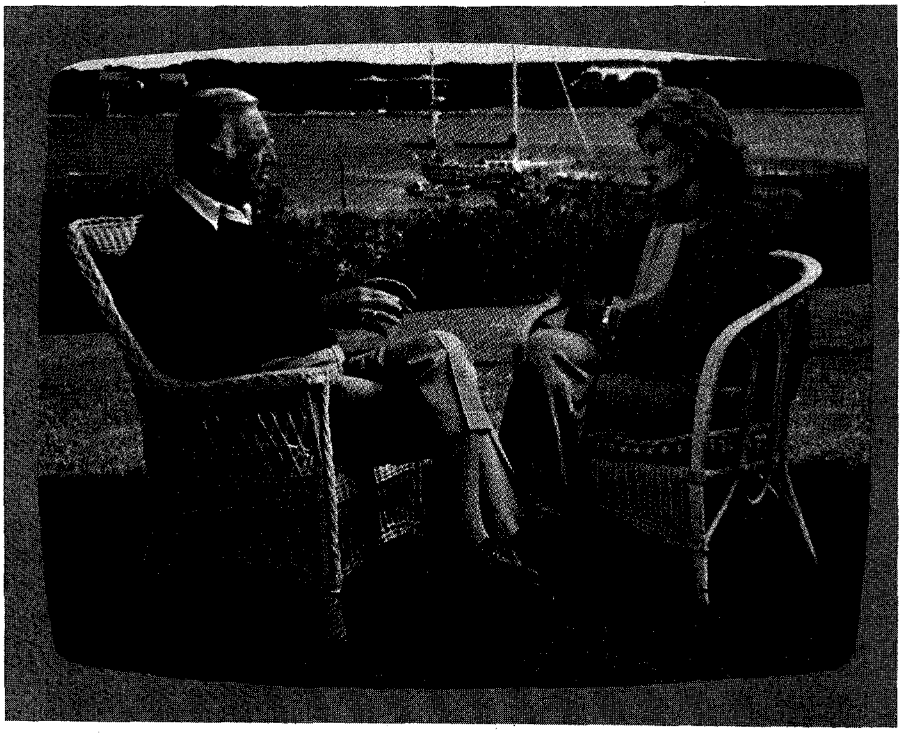
Sandeman Partners' ($9.49) is an attractive port that's on the edge between ruby and tawny. Good tawnies include Warre's Nimrod ($11.49), Smith Woodhouse His Majesty's Choice ($15.95), Croft Distinction ($11.19), and Ferreira Quinta do Porto ($12.50). Two especially fine, delicate old tawnies are Harveys The Directors' Bin ($17.65) and Graham's Emperor ($23.99). ■

Television/John Leonard

MAKING NICE

"...Walters is not a mugger or a toady; she is more like someone's mother—amazingly spry, eager to please..."

ON HER TWENTY-SEVENTH **"Special"** Barbara Walters interviews Johnny Carson, Johnny Cash, and Walter Cronkite (December 6; 10 P.M.; ABC). Barbara Walters, of course, can interview anybody she wants to, and usually has, from Abbie Hoffman, whose hand she bit, to the president of the United States, whose boots she licked. But why these three, right now?



Ordinary people? *Walter Cronkite and Barbara Walters, engaged in laid-back chat.*

Because, she explains, Johnny Carson, Johnny Cash, and Walter Cronkite "are modern-day legends." What does this mean? A legend, by definition, is unverifiable and probably fictitious. Surely she can't be saying that Carson, Cash, and Cronkite don't actually exist—unlike, say, Mother Teresa or Fidel Castro or Frank Perdue. ("How are you this morning?" "I'm legendary, thank you.") Let's assume she means that they are so famous that we would have to say hello to them at a cocktail party before they had to say hello to us. Although they have been in our living rooms thousands of times, we are strange and they are not.

Still, it's weird—it seems somehow incestuous and cannibalistic—to spend an evening watching one famous TV personality schmooze with three other famous TV personalities, when all four personalities were invented by the television set, that jack-o'-lantern outside of history and politics and any other cultural context. It raises epistemological problems. These people are famous mostly because they show up so often in our living rooms. They show up so often in our living rooms mostly because they are famous. On Tuesday night, in separate interviews, they sit around faming till the blood curds, *and they don't need us at all.* Unseen, we are unreal—merely so many eyeballs that add up to a rating point, rented for an hour from the networks by the advertising agencies. Inside the jack-o'-lantern is another country, Narcissia, where the feedback is a Möbius strip, endlessly self-referential, amaranthine.

Did you know, and do you care, that Carson once sold a house in Encino to Cash? That Cash has an autographed photograph of Cronkite hanging in his Nashville office? That Cronkite might want to be a senator or secretary of state but would decline the presidency? Barbara cares; she hugs these Froot Loops like an aspic. When she plays kneesies with Cronkite, there hasn't been so much mutual admiration in the same cramped space since Charles de Gaulle had a summit meeting with André Malraux to lament the decline of the West, or since Malraux himself was alone in a Lascaux cave.

Barbara to Walter: "Mr. Cronkite, I considered you, when we were doing interviews, my greatest competitor. It is my relief that you are no longer always out there.... You were the one I worried about the most."

Walter to Barbara: "Well, I think you were the one I worried about the most. Maybe that's why I got out, Barbara, it was getting too hot."

This is embarrassing. The mind clouds. Because Carson and Cash are so morose, one thinks of some lines from the legendary German poet Rilke:

> and shadows of clouds
> pass through him, like thoughts which space
> is thinking, slowly, for him.

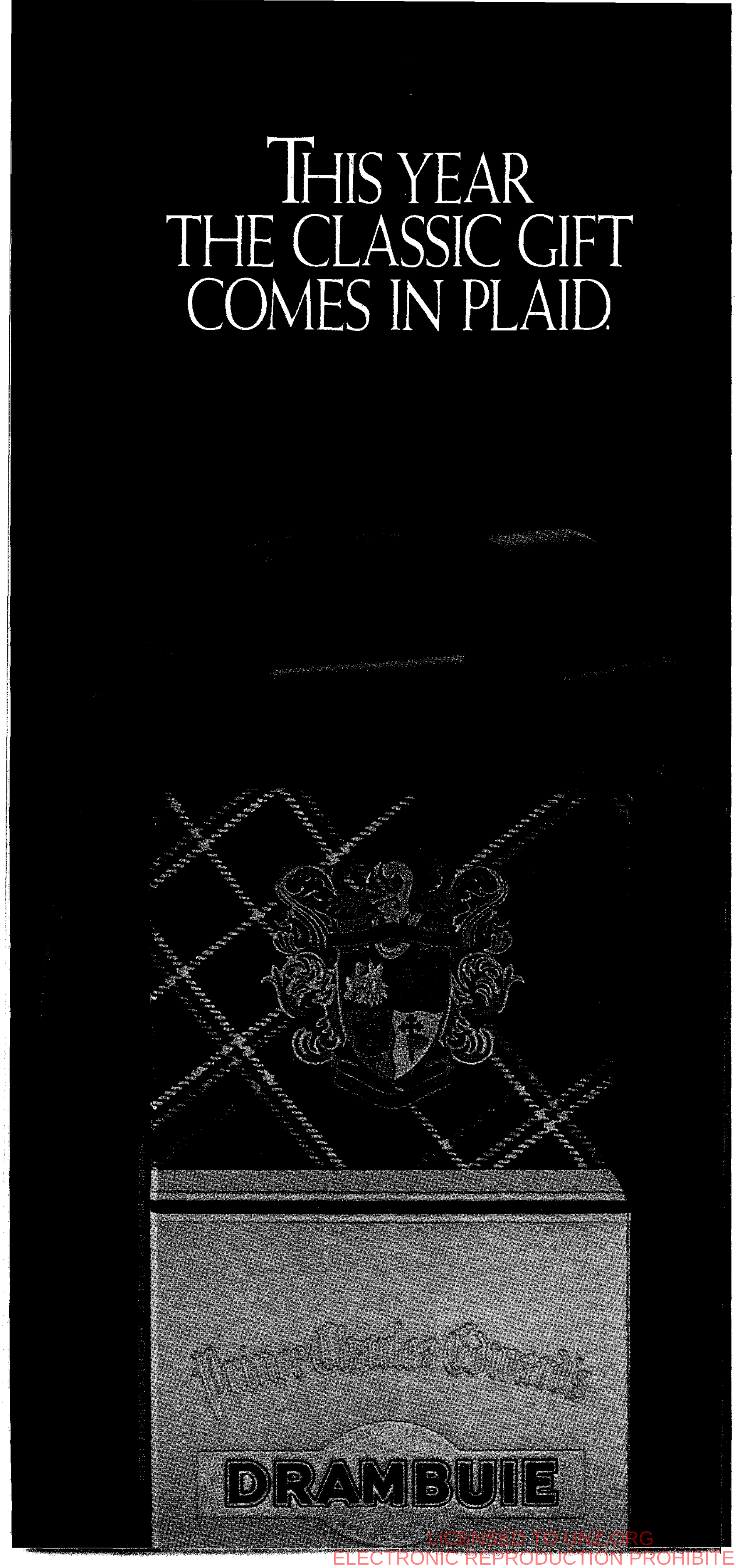
Because Cronkite is so testy, these:

> ... the Thing
> which, earthly and cosmic, like a meteor
> gathers within its heaviness no more than
> the sum of flight: and weighs nothing but arrival.

And because Walters loves all three, and herself, so helplessly, these:

> *mirrors,* which scoop up the beauty that has streamed from their face
> and gather it back, into themselves, entire.

But she has always been somewhat embarrassing, even before Nixon took her to China and showed her the Great Wall, ever since *Today,* on NBC. She has piled on the glamour now—we are looking, remember, at more than $1 million a year—but she still sounds like Bella Abzug trying not to sound like Bella Abzug, and she is still terrified of silence. She will plunge and blurt. There are mice in her wainscoting. There is a quality of desperation in her need to know everything, anything, immediately, without regard to the previous question or any other information the-



ory, as if she doesn't really *belong* in front of the camera, as if someone were sneaking up behind her with a croquet mallet.

Maybe that's why we root for her. As we would in her Gucci-style boots, she seethes with insecurity. It's an age of loaded questions: the police interrogation, the analyst's couch, the polygraph test, the computer printout, eyewitless news. ("How do you *feel,* Mrs. Kennedy?") Barbara at least wants to be liked by those she grills. Not for her the crystallized cynicism of a Carson, for whom each guest is another opportunity for a hooded look, a regal shrug, a snide aside, a deadly yawn. Nor for her the incredulity of a Merv Griffin, whom the whole world is always putting on, even though he doesn't fit. Nor the overbite—now a sting, now a hickey—of a David Frost, who burrows into people as if they were grain bins. And so on unto Mike Wallace and Dick Cavett. Barbara is not a mugger, and she is not a toady. She is more like someone's mother, amazingly spry, afraid of getting hurt in the feelings or the dignity, and dressed up to stop traffic on the turnpike.

Her questions, too, are motherly, if mother confined her reading to *Reader's Digest* and *People* magazine. From Carson she wants to know, in no particular order: "What's your strongest childhood memory?" And: "Were you considered then a very shy, introverted kid?" And: "Do you have people you can talk with?" And: "Do you feel things strongly?" And: "So, are you happy?"

From Johnny Cash she wants to know: "Do you ever worry that . . . you will now, because you've made it, lose the—not lose the touch, but lose the contact with the people you grew up with, with the songs that inspired you? Well, how do you not?" And: "You are a very sensitive man, aren't you?" "Is there a dark side to Johnny Cash?" And: "Do you believe in a literal heaven and hell? . . . Where are you gonna go?"

From Cronkite, in fidgety retirement, she wants to know: "Walter, in . . . in what ways do you think your private image is different from the public image?" And: "One of the things which might surprise people is that you never finished college. . . . Was it a lack?" And: "Are Dan [Rather] and you very different?" And: "What do you think was your greatest achievement?"

These questions get the answers they deserve. We aren't talking here about *Making It* or *Six Crises,* much less the *Confessions* of St. Augustine. There may be less to Carson, Cash, and Cronkite than meets the camera eye. If there is more, Walters won't find it with baby talk and mother questions. She seems almost in the business of de-legendizing, as if extraordinary people had agreed to pretend to be ordinary only on the condition that we not believe them for a second, although they really *are* ordinary, with their pores magnified, and the extraordinary thing is that we are watching them instead of college basketball. What used to be known in the theater racket as Brecht's alienation effect—the ever popular *Verfremdungseffekt*—is reversed by Walters like a raincoat: These people are closer to me than my children or my underwear, and far less interesting, and they will never see me leave the room, and I'm just as sincere as they.

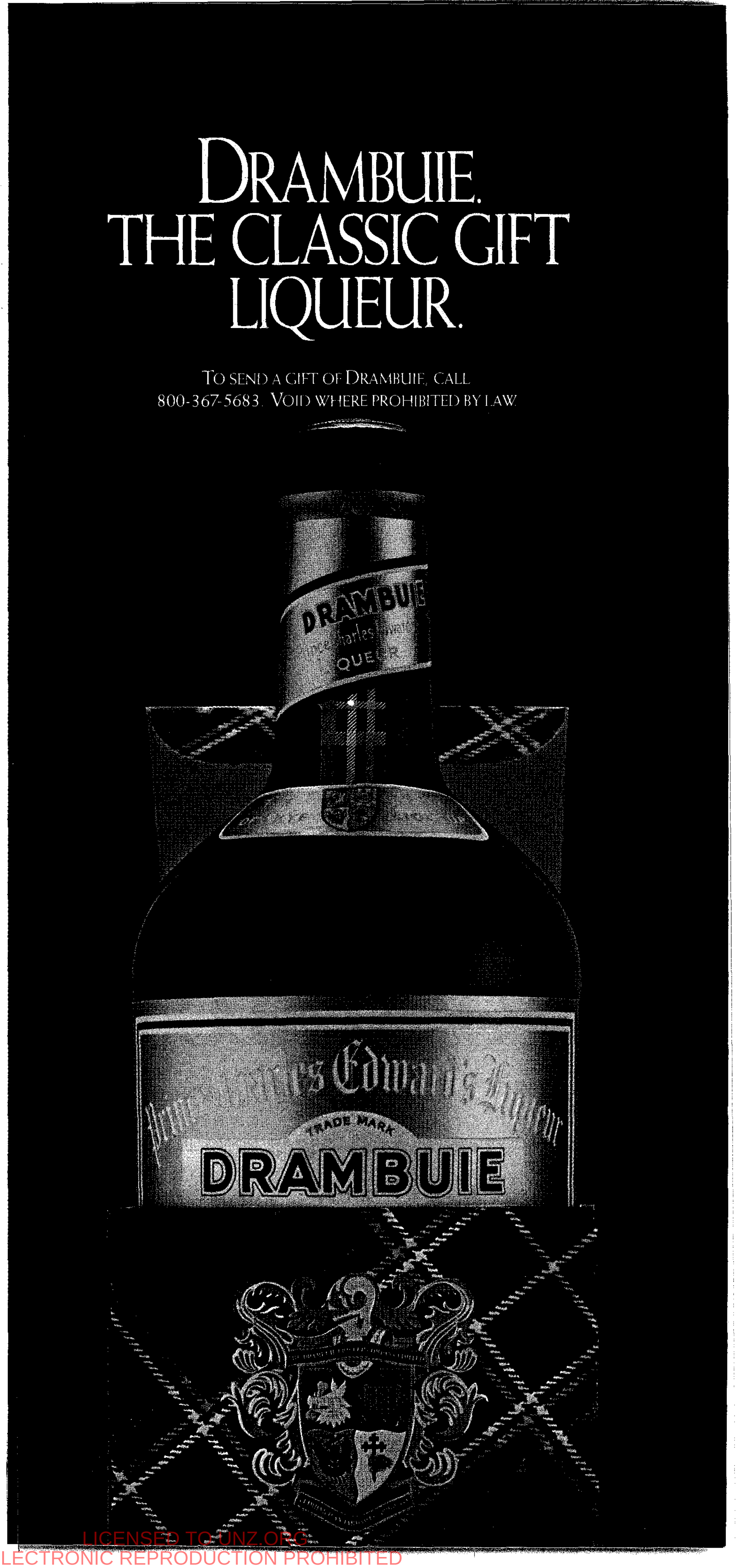
If Carson is at all interesting, it is not because of his drums or his telescope or his divorce or Nebraska. It is because for 21 years, like a frog on the lily pad of our nights, he has croaked his sanction. He legitimizes and authenticates celebrityhood. Whatever he makes a joke about is ipso facto laughable, like James Watt or nuclear war. That's power, baby, even if Johnny disdains comedians who take themselves "too seriously and start to comment on social issues." He comments every night on what he chooses not to comment on.

The same goes for Cronkite and his "objectivity." Walter tells Barbara, "Quite clearly, I'm very much interested in international politics, international affairs. I've got some very strong feelings on that. I don't know that there's any president coming along that I see that necessarily would agree with my views." What are those views? Barbara doesn't ask. Walter doesn't volunteer.

As for Cash, he might have been interesting on music. Does he listen to any but country? He isn't asked. He might have been interesting about television. Was his ABC variety program canceled because he wasn't as pretty as, say, Glen Campbell? Or Peter Jennings? He isn't asked. He might even have been interesting about drug addiction, if Walters had wondered *why* he gobbled so many barbiturates and amphetamines each day, instead of *how many.*

But no: Carson is tired, and Cash will go to heaven because he's already been in hell, and Cronkite does a bang-up dramatic reading of " 'Twas the Night Before Christmas," and Walters surfs the electromagnetic wave.

The faces on these personalities have, after long televising, thickened. They have taken on the gravity of their occasions. History has made them heavy, even as the rest of us rise like balloons and diminish in perspective. Their self-importance is so silly that we hear their fellow legends complain about the Grenada binge because they weren't invited, as if the real question weren't whether *anybody* should have gone. "Days with full stomachs stand on their tables," said Rilke. And: "...How easily he draws / the wire through his head and hangs himself / up with the other puppets." ■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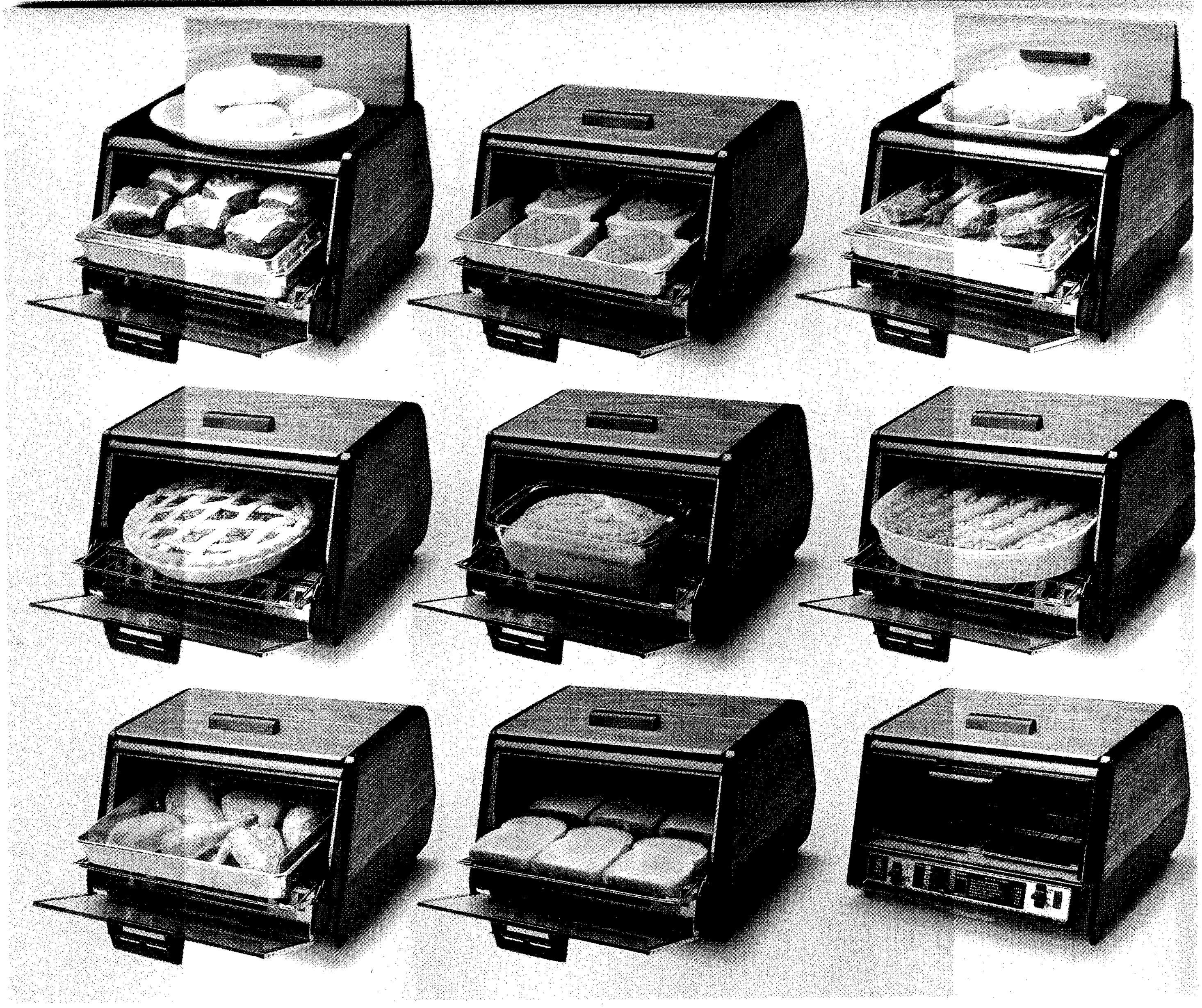

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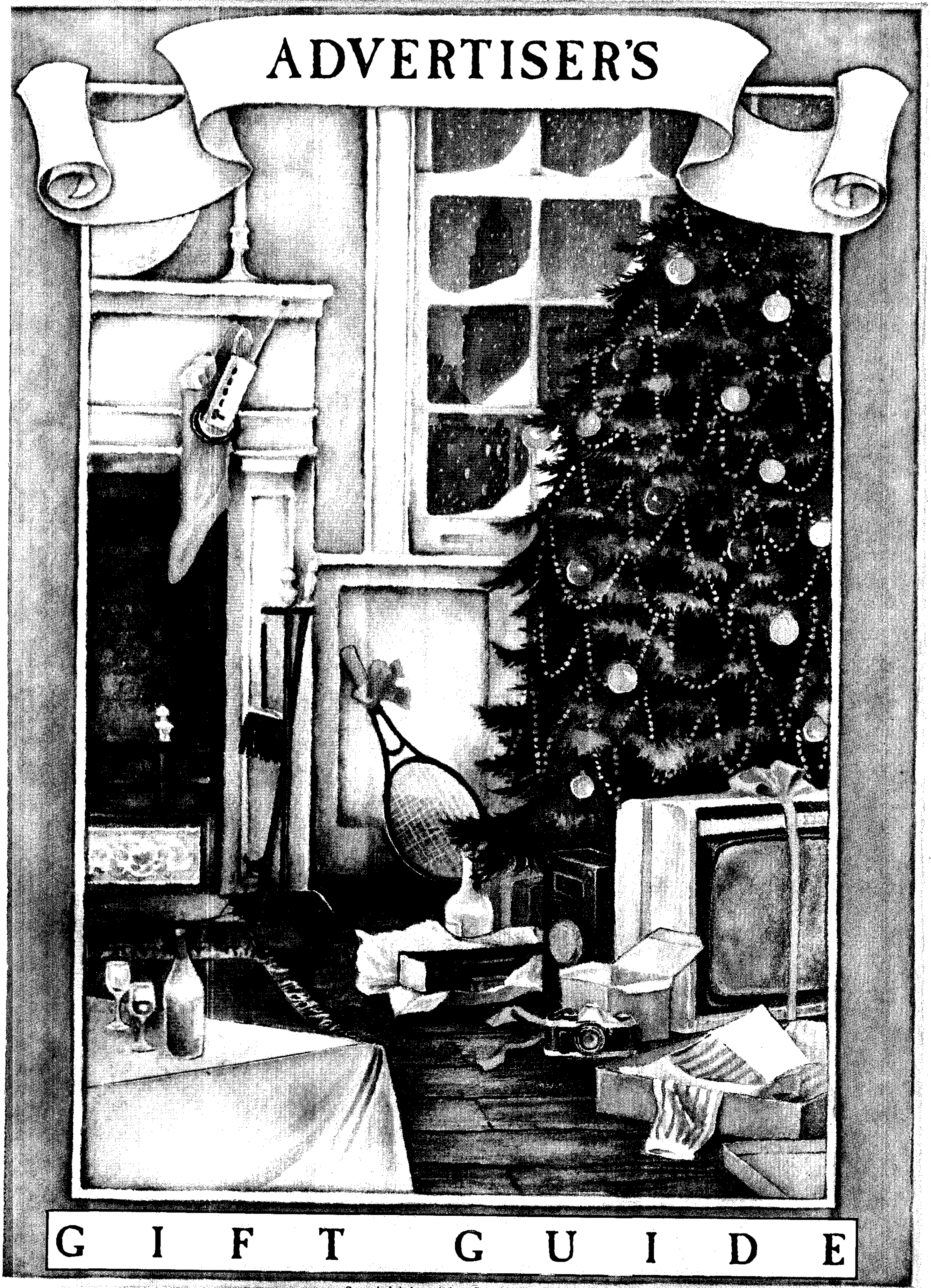

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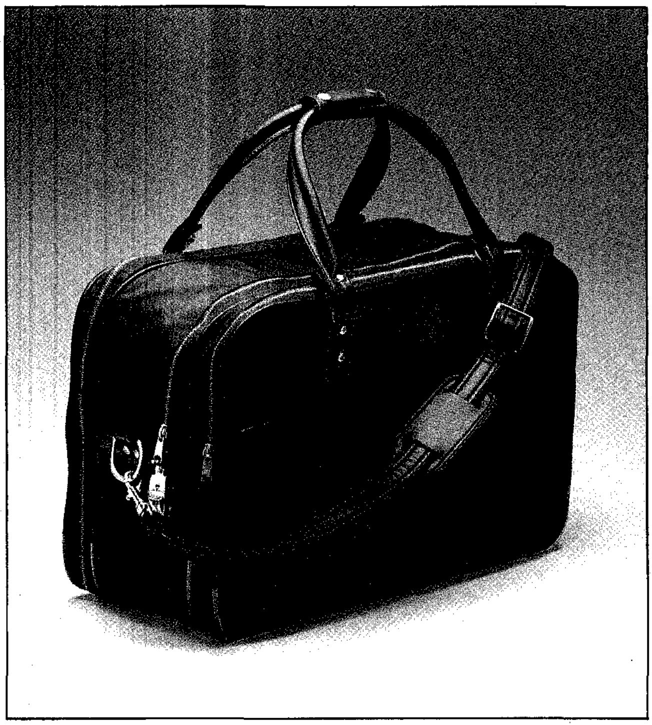

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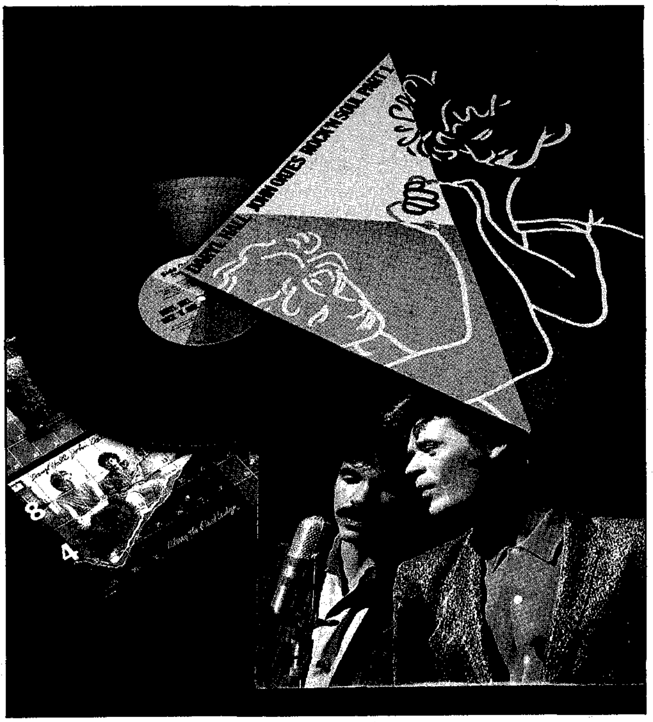

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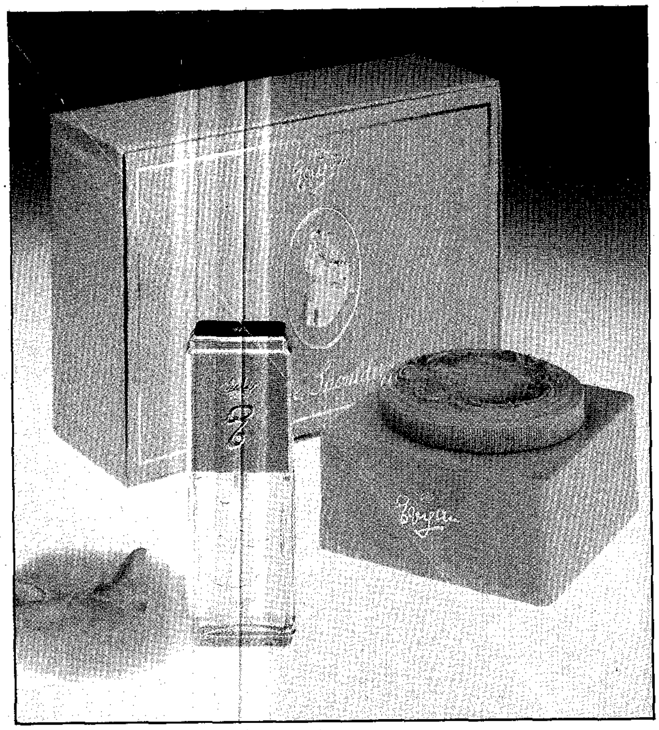

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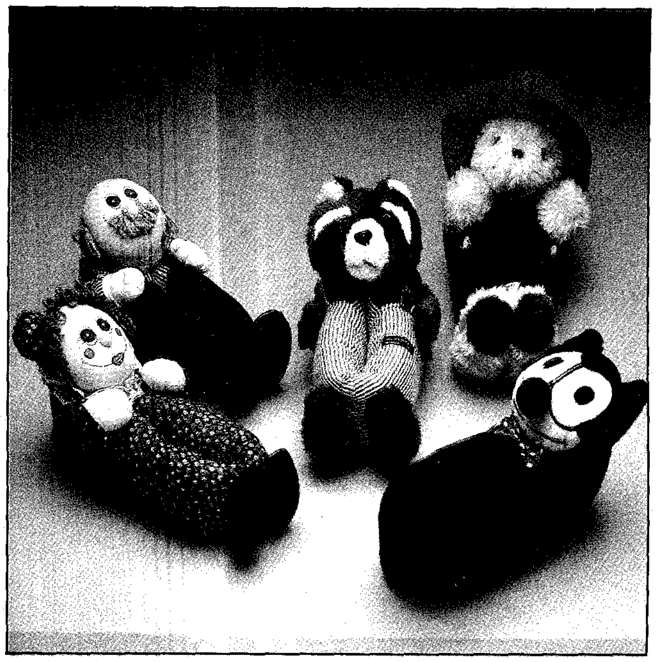

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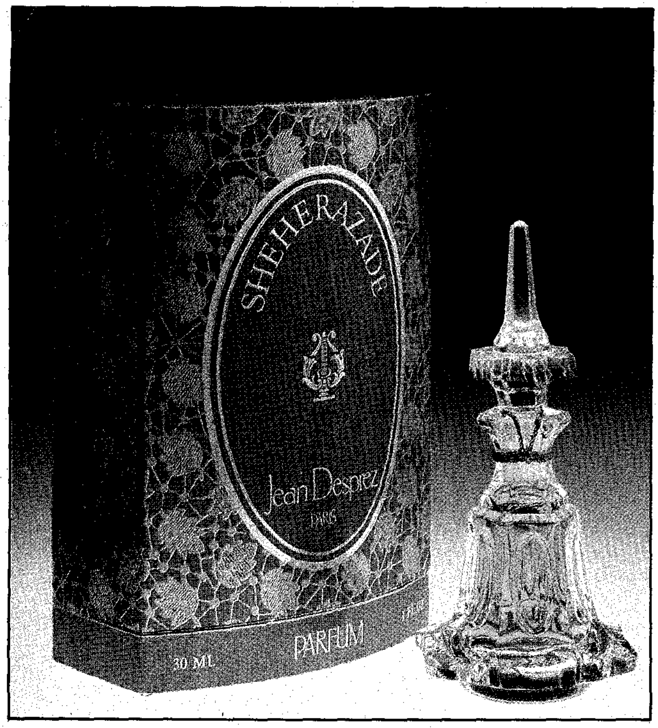
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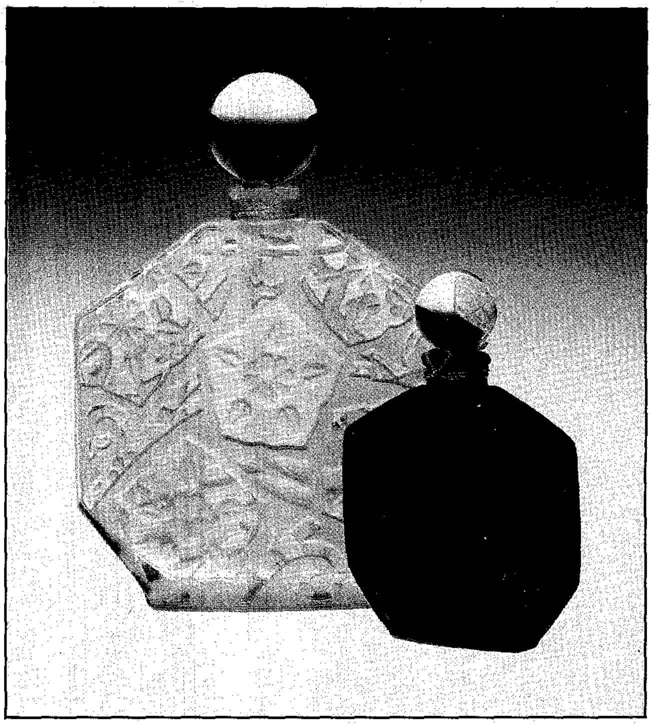
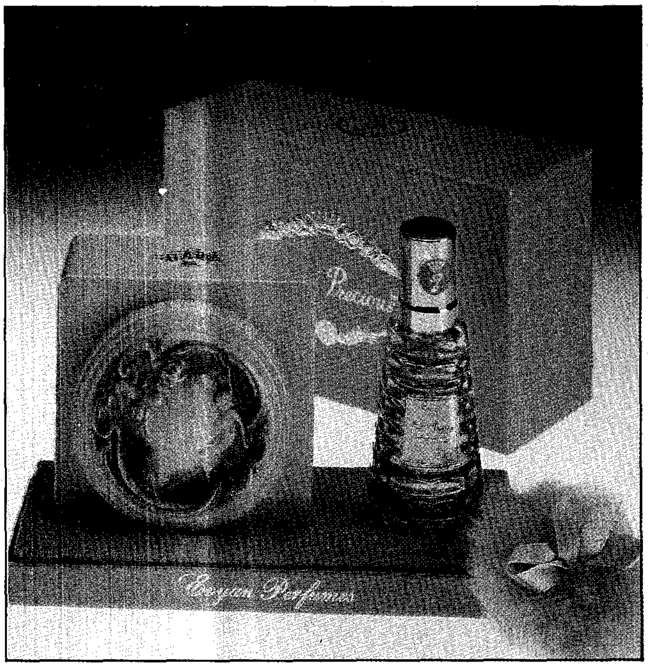
Sheherazade...the new fragrance by Jean Desprez is as entrancing as the storyteller who inspired it. Sheherazade minaret-like perfume flacon is a replica of an antique Cristal de Boheme bottle (circa 1880). Sheherazade is available at Saks Fifth Avenue.

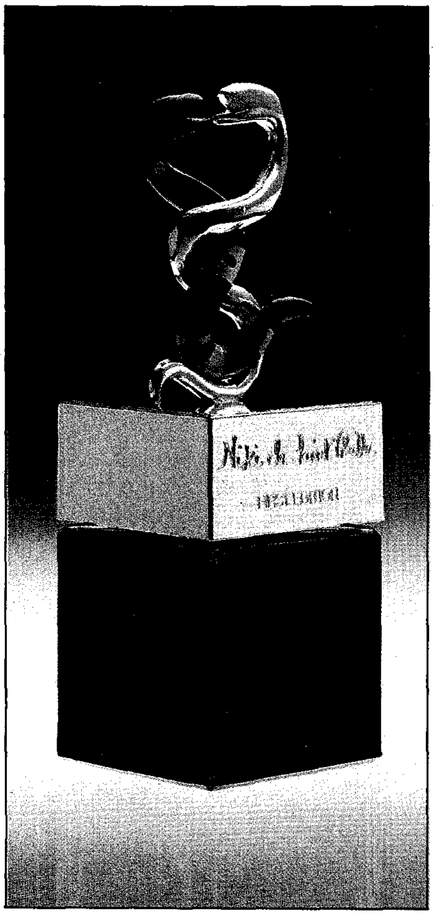


Ombre Rose by Jean-Charles Brosseau. Ombre Rose, the one fragrance that will make you forget all others. Enticing, romantic, the kind of scent that lingers fondly on the thoughts. Ombre Rose is available at Bergdorf Goodman.

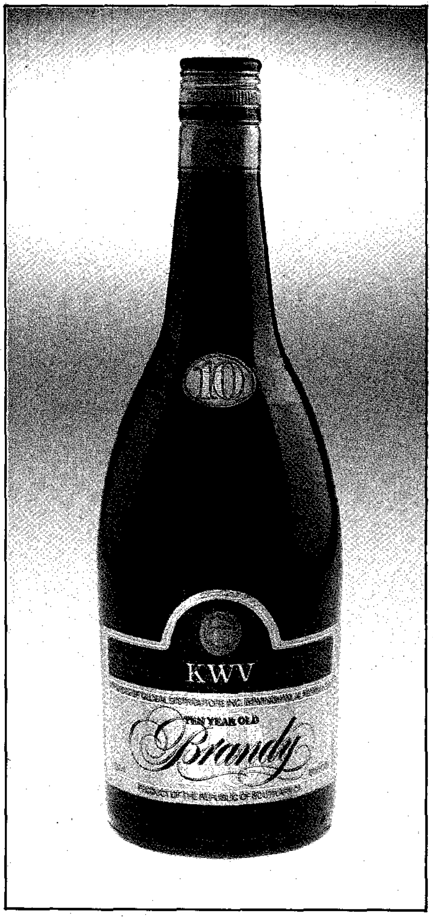
Louis Vuitton in New York. A 129-year-old tradition of the finest French craftsmanship. Noe, a spacious drawstring bag of coated cotton canvas with natural cowhide trim and adjustable strap, $300.00. Pochette Clefs, a zippered key ring, $36.00. At the Louis Vuitton stores: 51 East 57th St., Macy's Herald Square, and The Mall at Short Hills.



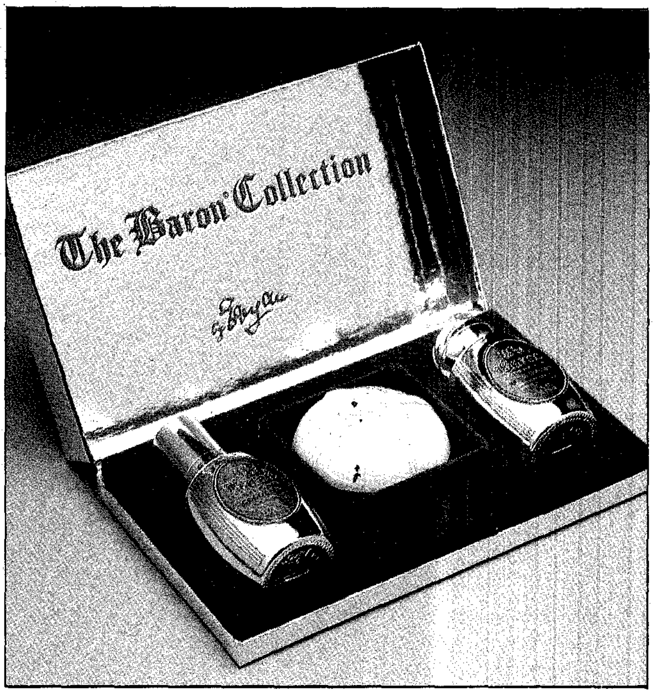
For the most precious one in your life—Most Precious by Evyan. A treasured fragrance touched with nostalgia. A blend of the most perfect flowers. It evokes memories of special times captured in fragrance. The best the world has to offer—by Evyan. Most Precious Gift Set—Powder and Spray Cologne—$15.00. For information, call (212) 532-3800; outside New York (800) 221-1594.



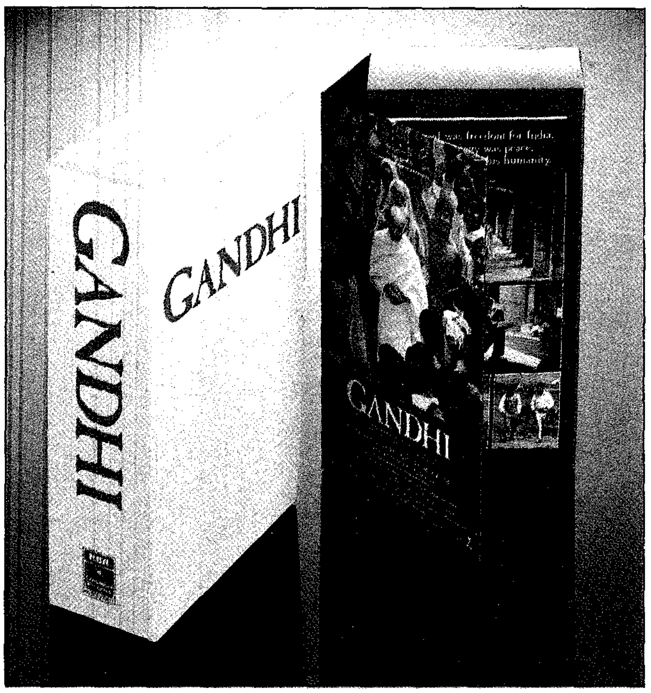
From the famed artist Niki de Saint Phalle comes the first fragrance conceived as a work of art. Distinctively feminine. Warm. Vibrant. The hand-painted sculptured first edition bottle is signed by the artist and is destined to become a prized collectible.



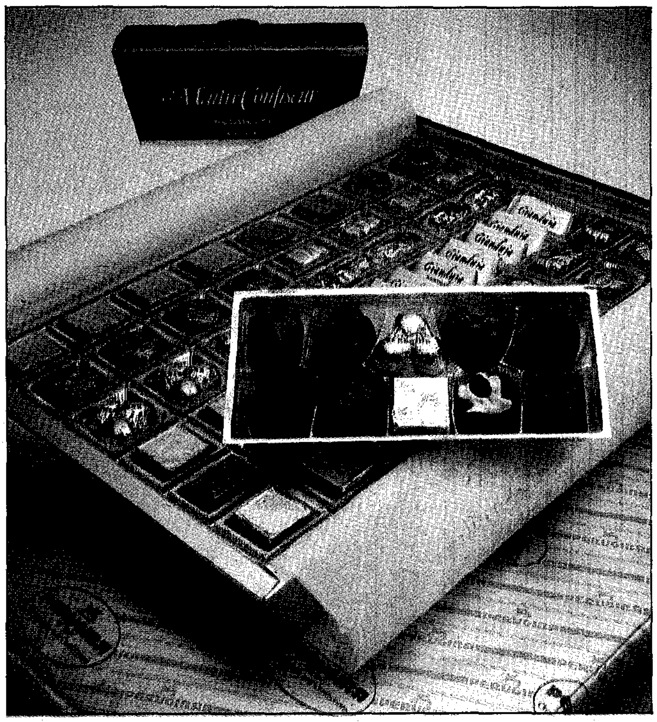
KWV. Ten Year Old Brandy—the only brandy to be awarded a double gold medal at the 1981 International Wine and Spirit Competition at Bristol. Available at Morrell's in New York, (212) 688-9370. Imported by Global Distributors, Leeds, AL 35094.



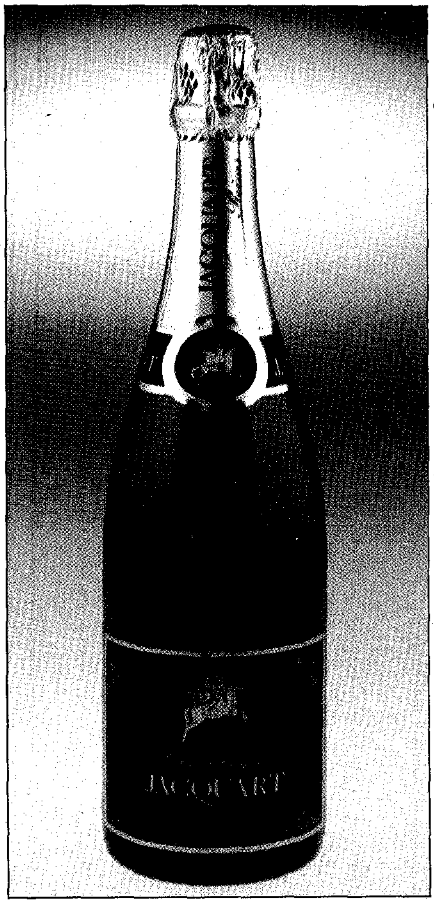
Give him The Baron by Evyan. Created to complement and harmonize with White Shoulders. Clear, crisp and totally masculine. Never overpowering. It's a long-lasting fragrance women love and men admire. The Baron—for the gentleman in every man. The Baron Collection Gift Set—Cologne, After Shave and Soap—$16.00. For information, call (212) 532-3800; outside New York (800) 221-1594.



Gandhi. A perfect gift for the holidays, Gandhi is at the top of every VCR owner's Christmas wish list. Gandhi is now available on videocassette from RCA/Columbia Pictures Home Video. © Artwork and design 1983 RCA/Columbia Pictures Home Video. All rights reserved.



Say something sweet in Italian with the Maitre Confiseur and Florentine Collections of fine imported chocolates from Perugina. These delicious creations, the latest in great taste from Italy, are sure to add an unmistakable "pizazz Italiano" to your holiday season. Perugina, bravo! At 636 Lexington Avenue at 54th Street and other fine stores.



Jacquart
Champagne
has arrived
in America just in
time for the holida
season. One of
France's finest
champagnes, it's
made with only
cuvée wine from
highly rated
(94-99%) vineyard
Give Jacquart this
year—the ultimat
gift for the discern
ing champagne
drinker. © 1983 In
ported by The Wir
Spectrum, Atlanta
GA 30339.

SALES & BARGAINS

BY LEONORE FLEISCHER

Books

STRAND BOOK STORE IS OFFERING SOME handsome art books—special purchases and publishers' overstocks—as welcome holiday gifts: *The World of Art Deco,* was $20.75, here $9.95; *The New Painting,* by Udo Kultermann, was $38.75, here $17.95; *Beaton,* was $29.95, here $15.95; *Milton Avery,* was $95, here $49.95; *David Hockney,* was $19.95, here $7.95; and more. Other books of special interest are Irving Howe and Kenneth Libo's *How We Lived: A Documentary History of Immigrant Jews in America, 1880–1930,* was $22.50, here $4.95; *The Book About Books: The Anatomy of Bibliomania,* was $41.50, here $3.95; *The Collected Stories of Eudora Welty,* was $19.95, here $4.95; *Orchids of Africa,* was $50, here $15.95; *Capitol's Concise Dictionary of Seven Languages,* was $29.95, here $7.95; and much more, including review copies of new books at half-price. American Express, MasterCard, Visa, checks accepted; exchanges possible. *Strand Book Store, 828 Broadway, at 12th St. (473-1452); Mon.–Sat. 9:30 a.m.–5:30 p.m. and Sun. 11 a.m.–5 p.m.; while stock lasts.*

Potters

THE SEVEN WOMEN CERAMIC ARTISTS represented in this sale not only show their work in galleries but also sell it at some very famous stores. Now you have a chance to buy their stoneware or porcelain works at this SoHo loft for 20–30 percent off retail for perfect pieces and up to 50 percent off for seconds. Most items are one-of-a-kind. A few examples only: white incised-design teapot, retail $150, here $95; sugar bowl, creamer, and matching platter, retail $48, here $40; covered butter dish, retail $25, here $18; porcelain cup and saucer, retail $30, here $22.50; square plates, retail $20, here $12; large platters, retail $110, here $75; little butterfly pins, retail $10, here $5; and much more. Checks accepted; no credit cards; all sales final. *Downtown Potters' Hall, 113 Mercer St., second floor (226-8265); daily noon–5 p.m.; through 12/11.*

Jewelry

THREE WOMEN DESIGNERS OFFER GOLD, silver, and precious- and semi-precious-stone jewelry at sale prices. The more expensive pieces are one-of-a-kind, such as an 18K-gold-lace-and-diamond necklace, was $8,500, now $4,900; 18K-gold-lace earrings, were $1,400, now $800; 18K-gold sculptured-link choker, was $5,000, now $3,200. Also, a group of gold or silver pins in different designs, were $100–$600, now $40–$300; a group of gold-and-pearl earrings, were $200–$600, now $100–$300; cubic-zirconia earrings with 14K-gold posts, were $80, now $30; Art Deco–style gold earrings set with semi-precious stones, were $220, now $120; necklaces made of gold beads, pearls, hematite, black coral, onyx, and more, were $150–$1,200, now $75–$600; silver paisley-design earrings, were $90, now $35; and much more. Checks accepted; no credit cards; all sales final. *Encore Designs, Inc., 56 West 45th St., Room 1506 (354-6121); Mon.–Fri. 11 a.m.–6:30 p.m. and Sat. and Sun. till 4:30 p.m.; through 12/16.*

Something for Everyone

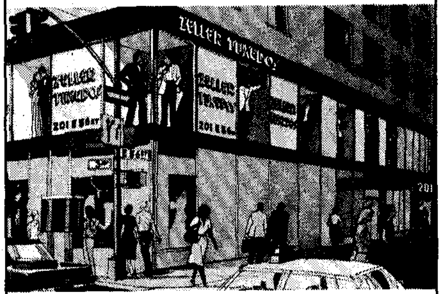
A GROUP OF DESIGNERS HAS PUT TOGETHER a sale here, and there are men's, women's, and children's things that would make great holiday gifts. From Frog à la Pêche: children's double-breasted sweaters with shawl collar and colorful house designs, retail $90, here $45; about 100 women's hand-woven, -embroidered, and -appliquéd jackets with country scenes, sizes S and M, retail up to $200, here $45–$90. From a luggage designer whom we can't name: American-made soft luggage in scuff-proof water-resistant nylon (sport duffels, retail $27, here $19; 19-in. roll bags, retail $15, here $9). From Sally Lee, for women sizes 4–12: Italian wool-blend herringbone jackets, pants, and skirts, retail $100–$125, here $50–$62.50; cotton blouses, retail $85–$90, here $40–$45; hand-knitted mohair sweaters, retail $300–$400, here $100–$200; one-of-a-kind samples, here $20–$30; a "bargain rack" of blouses and skirts with nothing over $20. From Southern Exposure: men's and women's Icelandic-style pullovers, retail $80, here $36; men's and women's tweed pullovers in a variety of colors, retail $80, here $40; women's two-tone cardigans with buttoned cowl collar, retail $120, here $50. From a well-known weaver: silk or alpaca scarves, retail $55–$80, here $26–$34; cotton belts with leather tips and buckles, retail $24, here $7; men's alpaca, silk, or cotton ties, retail $24–$36, here $10. From J. Merrill & Co., for women: velvet or wool flyaway jackets, retail $200–$300, here $95–$110; wool

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

ZELLER TUXEDOS

"The most formal corner in New York"

(56th Street and Third Avenue)



Zeller "corners" tuxedo sales and rentals in New York.

Visit our newest location. You'll find the very best in tuxedo design, fashioned by the world's top designers, from the most traditional formal wear to the very latest in avant-garde styling.

And with our outstanding selection of formal accessories—the largest in the city—you're sure to match the right shirt, and the right accessories to the tuxedo that's *exactly* right for the occasion.

We tailor to a "tee," whether you buy or rent!

At Zeller Tuxedos, our tailors give the same attention to the fit of rented formal wear as they do to the most expensive purchase. And they do it with great dispatch. So you can choose an outfit, have it altered and delivered—or take it with you if you prefer. You won't find more immediate service anywhere!

Next time you plan to go formal, go first to Zeller Tuxedos.

201 East 56th Street
2nd floor (212) 355-0707

Credit cards accepted.

Other Zeller locations in Brooklyn, in Cedarhurst (at the Cricket Shop) and in Valley Stream.

calf-length pleated skirts, retail $196, here $95; sheer-wool blouses, retail $150, here $60. From Jerry Kott: "fish-scaled" belts with fake jewels, retail $75, here $25; matching bracelets, retail $50, here $20; and more. Checks accepted; no credit cards; all sales final. *Sally Lee, 53 West 21st St., third floor (924-8795); Thurs.–Sat. 11:30 a.m.–6:30 p.m.; 12/8–10 only.*

From the Orient

YOU CAN SPEND AS LITTLE AS 50 CENTS here, for pretty little wood-block New Year prints on rice paper, or as much as hundreds of dollars for heavily embroidered Chinese temple hangings. Everything in this wholesaler's loft costs less than uptown prices and is now reduced even further. A few examples: nineteenth-century blue-and-white Chinese porcelain ginger jars and incense burners with dragon design, were $90 each, now $45; porcelain wedding jars, were $125, now $75; Famille Rose provincial lotus bowls and diamond-shaped plates, were $35 and $50, respectively, now $20 and $30; old Chinese wood cookie molds, were $10–$40, now $6–$24; old Turkish copper utensils, were $50–$80, now $25–$40; tin-lined copper pans, were $25 and up, now $12.50 and up; reproductions of antique Chinese wedding baskets, were $280–$520, now $120–$200; one-of-a-kind antique wedding baskets, were $80–$700, now $40–$350; handmade Chinese mud figures, little houses, and temples, circa 1930, were $2–$150, now $1–$75; antique Chinese embroidered skirts, were $130–$500, now $75–$300; hand-knotted silk 2-by-4-ft. rugs, were $380, now $225; brightly colored Chinese papier-mâché folk toys, were $2 and up, now $1 and up; ceramic whistles, were $2, now $1. Also, a huge selection of new, old, and antique one-of-a-kind jewelry from China, Mongolia, and Tibet: antique silver-and-enamel necklace, was $350, now $210; new carved-cinnabar necklace, was $36, now $20; and much more. Checks accepted; no credit cards; all sales final. *Leekan Designs, Inc., 512 Broadway, near Spring St., sixth floor (226-7226); Thurs.–Mon. 11 a.m.–7 p.m.; 12/8–12 and 15–19 only.*

Sample Sale

HANDBAGS, WALLETS, AND ACCESSORIES of lizard, snakeskin, and python for women and men are here at wholesale prices. As these are samples, each item is either one- or few-of-a-kind, but there's a good variety to choose from. A few examples: unisex zippered windbreakers in snakeskin or python, retail $600 and $650, respectively, here $275 and $325; handsome lizard attaché case, retail $400, here $180; small python hobo bag, retail $260, here $125; snakeskin or python tote bags, retail $180 and $230, respectively, here $85 and $110; little pleated snakeskin clutch bags, in a variety of colors, retail $85, here $42.50; shoulder bag with attached wallet, retail $215, here $98; about 40 snakeskin clutches, retail $75, here $27.50; snakeskin portfolio with zipper, retail $95, here $50; a group of small lizard accessories, including a card case for $10 and a French purse for $45; and much more. Cash-and-carry only; all sales final. *W. A. Thompson & Co., Inc., 438 West 37th St., fifth floor (564-7704); Thurs. and Fri. noon–6 p.m., Sat. 10 a.m.–5 p.m., and Sun. noon–5 p.m.; 12/8–11 only.*

Lingerie

IMAGINATIVE LINGERIE FOR LITTLE girls sizes 4–14 and women sizes 4–12 is offered by this designer at wholesale prices. For girls: cotton, lace-trimmed tank tops, were $12–$30, here $6–$15; bikinis, were $8–$15, here $3–$7.50; mutton-sleeve tops and matching velvet bloomers, were $25 and $36, respectively, here $12.50 and $16; tank tops with lace collar, were $20, here $10; tank

The Imperial Russian Court sent its laundry 1,000 miles away to get it done *right.*

Read why you should start sending your laundry to Brooklyn.

To us, laundry and drycleaning isn't drudgery, it's an art.

Making sure that your shirts aren't just immaculately clean, but immaculately *finished.*

Making sure that missing buttons are *always* replaced.

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All this and more at no additional charge. Including picking up and delivering at convenient times (as early as 6:15 AM if necessary).

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Try Riteway. We pick up. We deliver.
And we do our job noticeably better than your neighborhood place.

Actual prices of doing laundry the right way:
(in Manhattan and Westchester, add 4%)

shirts (if buttons missing, you don't pay)	$1.30 ea. & up
sheets	$1.30 ea. & up
socks (if not correctly paired, you don't pay)	75¢ pr. & up
T-shirts	98¢ ea.
tablecloths	$2.50 ea. & up
electric blankets (circuits tested, in and out)	$10.00 ea.

Actual prices of drycleaning the right way:
(in Manhattan, add 4%)

topcoats	$6.00 ea.
slacks	$3.15 ea.
men's 2-pc. suits	$5.90
sweaters	$3.15 ea. & up
plain wool dresses	$5.90 ea.
down coats	$9.50 ea.

Safe, superb handling of the priceless and irreplaceable.

Our Custom Service Department has an expert staff just for handling your most treasured linens, precious laces, fragile curtains, museum quality fabrics and costumes.

This department has a regular following of clients who demand fastidious hand laundering and hand ironing of linens used for important personal or corporate entertainment.

Prices and references on request.

Delivery areas: Manhattan (part), Brooklyn, Queens, Nassau, Suffolk (part), coming soon to Westchester.

tops with ruffled collar and matching shorts, were $21 and $32, respectively, here $25 for the set; socks with lace trim, were $11, here $5.50; and more. For women: Edwardian and Victorian garter belts, were $16 and $18, respectively, here $8 and $9; selected bras, were $18, here $9; selected bikinis, were $15, here $7.50; stretch lace teddies, were $38, here $19; lace stockings, were $30, here $15; cotton-and-Lycra-blend leotards with lace collar, were $46, here $23; ruffled cotton T-shirt dresses, were $90, here $45; and more. Cash-and-carry only; all sales final. *Michelle Nicole Wesley, 26 West 17th St., eighth floor (206-1881); Thurs. and Fri. 3–7 p.m. and Sat. and Sun. noon–5 p.m.; 12/8–11 only.*

Christmas Cards

YOU CAN BUY YOUR CHRISTMAS CARDS here and have them imprinted, too, at a 20 percent discount. The minimum quantity is 25, minimum sale, $10. The cards are 1983 designs, and there are more than 600 to choose from—traditional, modern, humorous, and so on. Printing can be done on a one-week rush basis, and the prices below are for 100 cards, including imprinting: Japanese print of a winter scene, was $65, now $52; comic reindeer with birds perched in antlers, was $59, now $47.20; Rheims cathedral's rose window on translucent plastic, was $88, now $70.40; children-of-all-nations theme, was $48, now $38.40; bird pictures that unfold to form a calendar, was $50, now $40; comic Santa's band, was $39, now $31.20; dove of peace on metallic silver, was $75, now $60; Utrillo painting on foil mounting, was $125, now $108; six religious symbols, was $56, now $44.80; and more. Checks accepted; no credit cards; all sales final. *Flair Printing Corp., 8 West 45th St. (575-0088); Mon.–Fri. 8:45 a.m.–5:15 p.m.; through 12/22.*

Aprons and Such

SOPHISTICATED APRONS FOR GROWN-UPS and coordinating ones for the kids are on sale here at up to 75 percent off the retail prices. Pot holders, oven mitts, bibs, and other related items are also on sale. Current designs are at wholesale prices, discontinued models are at below-wholesale prices, and irregular items are at lower prices yet. A few examples: pot holders, retail $2.70 and $3, here 25 cents; adult- and kid-size denim butcher's aprons with leather trim, retail $16 and $9, respectively, here $8 and $4.50; toddlers' bibs with plastic pockets, here $3; and much more. Checks accepted; no credit cards; all sales final. *Snap Ups, 245 West 29th St., seventh floor (947-1148); Wed.–Sat. noon–6 p.m. and Sun. till 3 p.m.; 12/7–11 only.*

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A Complete Entertainment Guide for the Week Beginning December 7.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Dec. 6: "Rockaby"; "Joe Chaikin Going On." Opening Dec. 7: "First Contact"; "Trobriand Cricket." #2—Thru Dec. 5: "Peppermint Soda"; "Bread and Chocolate." Dec. 6: "Annie Hall"; "Opera Prima." Dec. 7-8: "Red River"; "The Searchers." Dec. 9-10: "Last Tango in Paris"; "The Conformist." Beg. Dec. 11: "Barry Lyndon."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. "Krieg und Frieden/War and Peace."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. "La Nuit de Varennes." **AGEE ROOM**—"In the Realm of the Senses."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"The Big Chill."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Dec. 5: "Shane"; "Come Back, Little Sheba." Dec. 6: "Bad Day at Black Rock"; "High Noon." Dec. 7: "Stalag 17"; "The Bridge on the River Kwai." Dec. 8: "Friendly Persuasion"; "Paths of Glory." Beg. Dec. 9: Erotic Film Festival.

9. **ART—8th St. E. of University Pl.** 473-7014. "Never Cry Wolf."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Dec. 5: "Amarcord"; "The Clowns." Dec. 6: "The Strange Love of Martha Ivers." Dec. 7: "Detective Story"; "Ace in the Hole." Dec. 8: "The Lady From Shanghai"; "Gilda." Dec. 9: "On the Waterfront"; "The Wild One." Dec. 10-11: "It's a Wonderful Life"; "Holiday Inn."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Dec. 8: "Lonely Hearts"; "Gregory's Girl."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Dec. 6: "Zardoz"; "Fantastic Planet." Dec. 7-8: "Bound for Glory"; "Alice's Restaurant." Dec. 9-10: "Gregory's Girl"; "Don's Party." Beg. Dec. 11: "Death in Venice"; "Conversation Piece."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"The Return of Martin Guerre." #2—Thru Dec. 8: "A Christmas Story." Opening Dec. 9: "Scarface."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—Thru Dec. 8: "Under Fire." Beg. Dec. 9 (tent.): "Educating Rita." #2—"Rear Window." #3—"Heat and Dust." #4—Thru Dec. 8: "The Dead Zone." Beg. Dec. 9 (tent.): "Danton."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Dec. 5-8: Gay Film Festival.

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "The Right Stuff."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Program unavailable.

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. Thru Dec. 8: "Heart Like a Wheel." Opening Dec. 9: "Christine."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Educating Rita." #2—"The Big Chill." #3—"Richard Pryor. . .Here and Now."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Dec. 8: "Seven Doors of Death"; "Making Out." Opening Dec. 9: "Scarface." #2—Thru Dec. 8: "Fire and Ice." Opening Dec. 9: "Scarface."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Terms of Endearment."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Never Say Never Again." #2—Thru Dec. 8: "A Night in Heaven." Beg. Dec. 9: "The Right Stuff." #3—"Amityville 3-D." #4—"Deal of the Century." #5—"Under Fire." #6—"The Osterman Weekend."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Richard Pryor. . .Here and Now." #2—528-5070. Thru Dec. 8: "Chained Heat"; "Vigilante." Opening Dec. 9: "Christine."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Nate and Hayes."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—Thru Dec. 8: "The Big Score." Opening Dec. 9: "Sudden Impact." #2—Thru Dec. 8: "The Right Stuff." Opening Dec. 9: "Sudden Impact."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "The Dead Zone." **EMBASSY 3**—"Wild Style." **EMBASSY 4**—"Flashdance."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Dec. 5: "Harold and Maude"; "King of Hearts." Dec. 6-7: "The Four Musketeers"; "The Duellists." Dec. 8-10: "Breaker Morant"; "Gallipoli." Beg. Dec. 11: "Salo (120 Days of Sodom)." #2—Thru Dec. 6: "Taxi zum Klo"; "Abuse." Dec. 7-8: "Allegro Non Troppo"; "Wizards." Dec. 9-10: "The Man Who Fell to Earth"; "The Hunger." Dec. 11: "La Traviata"; "The Magic Flute."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Dec. 8: "Sleepaway Camp." Beg. Dec. 9: "Piranha 2." #2—"Of Unknown Origin."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Dead Zone."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "A Christmas Story."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Yentl."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Zelig."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Vassa."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Educating Rita."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Testament."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Thru Dec. 8: "Koyaanisqatsi."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Betrayal."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Carmen."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "La Balance."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Rear Window."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—Thru Dec. 8: "Local Hero." Opening Dec. 9: "Sudden Impact." #2—Thru Dec. 8: "Never Say Never Again." Opening Dec. 9: "Sudden Impact."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. **CORONET—** "Terms of Endearment."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Star 80."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Star 80." **CINEMA II**—753-0774. Dec. 5: "Blow to the Heart"; "The Yellow Carpet." Opening Dec. 6: "The Dresser."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Dec. 8: "Never Cry Wolf." Opening Dec. 9: "Scarface." #2—832-2720. Thru Dec. 8: "Fire and Ice." Opening Dec. 9: "Scarface."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Right Stuff."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Under Fire." #2—"The Big Chill."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. Thru Dec. 7: "The Return of Martin Guerre." Opening Dec. 8: "Can She Bake a Cherry Pie?"

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "A Christmas Story."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Dec. 8: "Beyond Reasonable Doubt."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Dec. 8: "Making Out." Beg. Dec. 9: "Piranha 2."

MOVIES

0. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Richard Pryor. . .Here and Now." #2—Thru Dec. 8: "Chained Heat"; "Vigilante." Opening Dec. 9: "Christine."

2. **86TH STREET EAST—Nr. Third Ave.** 249-1144. Thru Dec. 8: "The Dead Zone." Opening Dec. 9: "Scarface."

3. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—Thru Dec. 8: "Of Unknown Origin." Opening Dec. 9: "Sudden Impact." #2—Thru Dec. 8: "Never Say Never Again." Opening Dec. 9: "Sudden Impact."

61st Street & Above
West Side

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5. **PARAMOUNT—B'way at 61st St.** 247-5070. "The Big Chill."

6. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Danton." #2—"Passion." #3—"Pauline at the Beach."

8. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Rear Window." #2—"The Return of Martin Guerre."

9. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Dec. 5: "Fire Over England"; "South Riding." Dec. 6-7: "The L-Shaped Room"; "Ten Rillington Place." Dec. 8-10: "Richard III." Beg. Dec. 11: "The Prisoner"; "The Nun's Story."

0. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—Thru Dec. 8: "Heat and Dust." #2—"Experience Preferred. . .but Not Essential."

2. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—Thru Dec. 8: "Never Say Never Again." Opening Dec. 9: "Scarface." #2—"Never Cry Wolf." #3—"The Big Chill." #4—Thru Dec. 8: "A Christmas Story." Opening Dec. 9: "Sudden Impact."

3. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Under Fire." #2—"Educating Rita."

5. **THALIA—95th St. W. of B'way.** 222-3370. Dec. 5: "The Stranger"; "The Magnificent Ambersons." Dec. 6: "Mon Oncle"; "In the Company of Max Linder." Dec. 7: "Five Bounty Hunters"; "The Legend of the Wicked in Japan." Dec. 8: "The Sin of Harold Diddlebock"; "The Great Moment." Dec. 9-10: "The Knight"; "Knife in the Water." Dec. 11: "La Signora di Tutti"; "La Ronde."

6. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Dec. 5: "Eboli." Dec. 6: "Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean." Dec. 7: "Distant Thunder"; "Devi." Dec. 8: "The Battle of Chile—Part 3"; "The Promised Land." Dec. 9: "Shampoo"; "Carnal Knowledge." Dec. 10: "The Man Who Fell to Earth"; "Walkabout." Dec. 11: "Our Hitler: A Film From Germany."

7. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"The Dead Zone"; "Scanners." #2—Thru Dec. 8: "Heat and Dust." Beg. Dec. 9: "Flashdance"; "Trading Places." #3—Thru Dec. 8: "Making Out." Beg. Dec. 9 (tent.): "The Return of Martin Guerre." #4—Thru Dec. 8: "Vigilante"; "Chained Heat." Beg. Dec. 9: "Piranha 2."

9. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Dec. 8 (tent.): "Richard Pryor. . .Here and Now"; "Lovely but Deadly." Beg. Dec. 9 (tent.): "Deal of the Century."

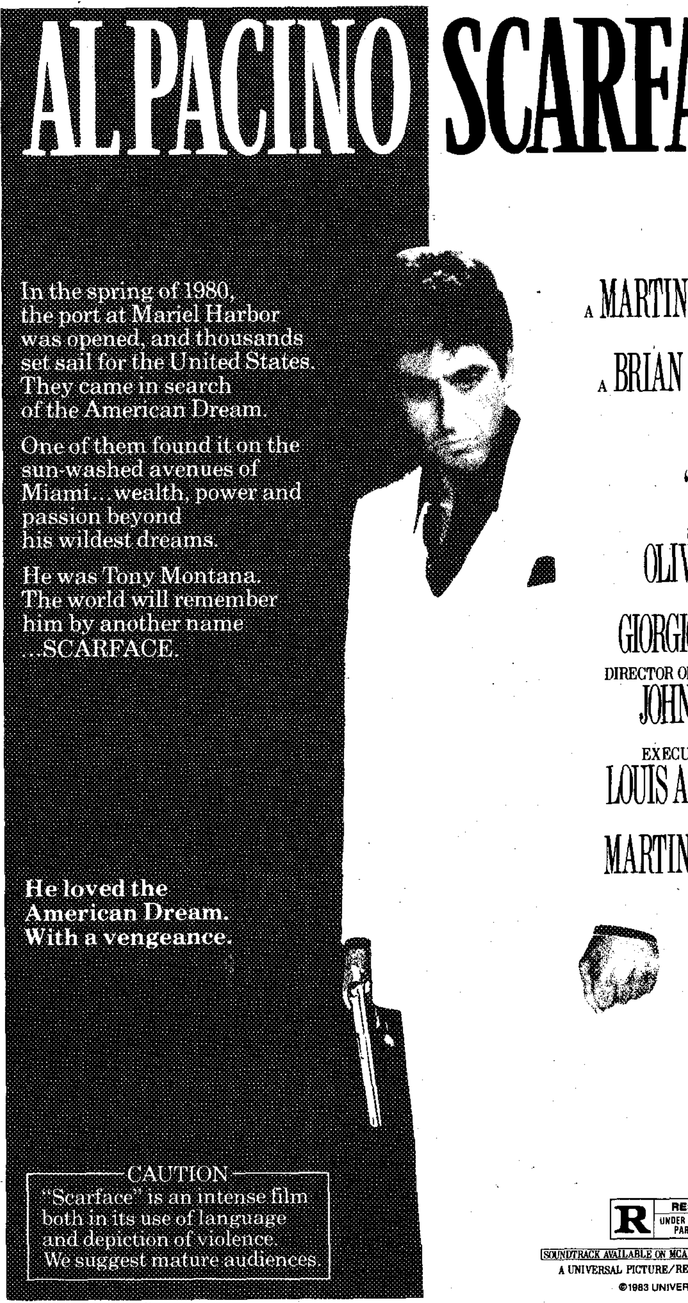
Museums, Societies, Etc.

USAR AUSET SOCIETY—540 Atlantic Ave., Brooklyn. 783-3283. Adm. $4. Dec. 9, 7 p.m.: "La Noir de. . ." (1965) by Ousmane Sembene.

OLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. Dec. 9, 8 p.m.: "Pictures of the Lost" (1978), "Hearts" (1979), "Heads" (1980), "Millenia" (1981) & "Greece to Jupiter: It's a Matter of Energy" (1982) by Barbara Buckner. Dec. 10, 8 p.m.: "Permanent Vacation" (1980) by Jim Jarmusch, & "Germany in the Year Zero" (1947) by Roberto Rosselini. Dec. 11, 8 p.m.: Films by Andrew Chambers, Mark Simon, Jim Trainor & Jeff Preiss.

RENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Dec. 7, 1, 3:15, 6 & 8:30 p.m.: "Bob le Flambeur" (1955) by Jean-Pierre Melville.

LOBAL VILLAGE—454 Broome St. 966-7526. Adm. $3-4; members free. Dec. 9, 7:30 p.m.: "Say Amen, Somebody" (1982) by George Nierenberg.



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MOVIES

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $4; members, senior citizens & students $3.50. Dec. 10, 8:30 p.m.: "Breathless" (1960) by Jean-Luc Godard.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Dec. 8, 7 p.m.: "Red Water" (1963) by Satsuo Yamamoto; 8:50 p.m.: "The Spy" (1965) by Yamamoto. Dec. 9, 7 p.m.: "The Outcasts" (1962) by Kon Ichikawa; 9:10 p.m.: "Punishment Room" (1956) by Ichikawa.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm. Dec. 5, 2:30 p.m.: "Dédée d'Anvers" (1948) by Yves Allegret; 6 p.m.: "Untitled" (1977), "Mirage," "Table," "Shift," "Behind the Scenes" & "Untitled" (1981) by Ernie Gehr. Dec. 6, 2:30 p.m.: "Miracle on 34th Street" (1947) by George Seaton, with Natalie Wood; 6 p.m.: "Land of Look Behind" (1982) by Alan Greenberg. Dec. 8, 2:30 p.m. "The Creation of Woman" (1960) by Charles Schwep, & "The Householder" (1963) by James Ivory; 6 p.m.: "The Courtesans of Bombay" (1983) by Ismail Merchant, & excerpts of "The Bostonians" (1984) by Ivory, with Christopher Reeve. Dec. 9, 2:30 p.m.: "Mahatma and the Mad Boy" (1974) by Merchant, & "Autobiography of a Princess" (1975) by Ivory; 6 p.m.: "Jane Austen in Manhattan" (1980) by Ivory, with Anne Baxter. Dec. 10, 12 noon: "Spaces: The Architecture of Paul Rudolph" (1983) by Bob Eisenhardt, & "Making Music: The Emerson String Quartet" (1982) by Robert & Marjorie Potts; 2:30 p.m.: "Shakespeare Wallah" (1965) by Ivory; 5 p.m.: "Roseland" (1977) by Ivory. Dec. 11, 12 noon: (Same as Dec. 10, 12 noon); 2:30 p.m.: "The Guru" (1969) by Ivory; 5 p.m.: "The Wild Party" (1974) by Ivory.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Dec. 5-6, 8 p.m.: "Lola" (1982) by Rainer Werner Fassbinder. Dec. 7, 8 p.m.: "Pather Panchali" (1954) by Satajit Ray. Dec. 8, 8 p.m.: "Land of Look Behind" (1982) by Alan Greenberg. Dec. 9, 7:30 p.m.: "The Music Room" (1959) by Satajit Ray; Dec. 9-10, 8 & 10 p.m., Dec. 11, 5 & 7:30 p.m.: "Ways in the Night" (1979) by Krzysztof Zanussi.

NEW YORK HISTORICAL SOCIETY—170 Central Park West at 77th St. 873-3400. Free with museum adm. Dec. 11, 2 p.m. "America" (1924) by D.W. Griffith, & "Gertie the Dinosaur" (1914).

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Dec. 6, 12 noon: "Rocky" (1976) by John Avildsen, with Sylvester Stallone, & "The Apple" (1962) by George Dunning; 2:30 p.m.: "Jack Johnson" (1973) by William Cayton. Dec. 8, 12 noon: "Bronx Baptism" (1980) by Dee Dee Halleck, "On That Day in the East Bronx" (1975) by Kate Garland, "El Baquine de Los Angelitos Negros" (1977) by Mike Cuesta, & "Black Jews" (1973) by Avri Goren; 6 p.m.: "Valley Town" & "The City" by Willard Van Dyke.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3; members $2. Dec. 9, 8 p.m.: "Bus Stop" (1956) by Joshua Logan, with Marilyn Monroe.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4, members, students & senior citizens $3. FilmDance Festival. Dec. 6, 6 p.m.: First Films; 8 p.m.: New American Cinema & Dance 1930s-1980s; 10 p.m.: Lives in Dance. Dec. 7, 6 p.m.: The Environment: From Stage to Ocean 1960s/1970s; 8 p.m.: Performance Events as Film of the 1970s; 10 p.m.: "Making Dances" (1980) by Michael Blackwood. Dec. 8, 6 p.m.: New Films 1980s; 8 p.m.: Two Post-Modern Pioneers; 10 p.m.: First Films. Dec. 9, 4 p.m.: The Non-Dance and Daily Dance Action 1960s-1980s; 6 p.m.: Optics/Electronics & Space 1950s-1980s; 8 p.m.: New Films 1980s; 10 p.m.: Film Dance and Artificial Environment 1960s/1980s. Dec. 10, 4 p.m.: Lives in Dance; 6 p.m.: New Dance/New Film II 1970s-1980s; 8 p.m.: New Dance/New Film 1970-1980; 10 p.m.: Two Post-Modern Pioneers. Dec. 11, 4 p.m.: The Black Tradition in Tap Dancing; 6 p.m.: Modern Dance and Film Space; 8 p.m.: New Dance/New Film II 1970s-1980s; 10 p.m.: New Dance/New Film 1970-1980.

QUEENS THEATER IN THE PARK—Flushing Meadow-Corona Park, Queens. 592-5700. Adm. $4. Dec. 7, 2 p.m.: "The Last Hurrah" (1958) by John Ford, with Spencer Tracy.

YM & YWHA—Washington Heights & Inwood Branch, 54 Nagle Ave. 569-6200. Adm. $2; *members* $1.50; *children* $1-1.50. Dec. 11, 10:30 a.m.: "The Little Prince" (1974) by Stanley Donen.

Bronx

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—Thru Dec. 8: "Staying Alive"; "Trading Places." #2—Program unavailable.

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—Thru Dec. 8: "A Christmas Story." Beg. Dec. 9: "Terms of Endearment." #2—Thru Dec. 8: "Educating Rita." Beg. Dec. 9: "Yentl."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—Thru Dec. 8: "The Dead Zone." #2—"A Christmas Story."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—Thru Dec. 8: "Flashdance"; "Trading Places." Beg. Dec. 9: "Scarface." #2—Thru Dec. 8: "Making Out." Beg Dec. 9: "Sudden Impact." #3—"Chained Heat"; "Vigilante." #4—"Of Unknown Origin."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Of Unknown Origin." #2—"Making Out."

112. **LOEWS PARADISE—E. 188th St. at Grand Conc.** 367-1288. #1—"The Dead Zone"; "Making Out." #2—"Amityville 3-D." #3—"Lovely but Deadly." #4—"The Big Score."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Educating Rita."

114. **PALACE—Unionport Rd. at E. Tremont Ave** 829-3900. #1—Thru Dec. 8: "Chained Heat"; "Vigilante." #2—Thru Dec. 8: "Sleepaway Camp." #3—Thru Dec. 8: "The Dead Zone."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"The Big Chill." #2—"Richard Pryor. . .Here and Now." #3—"Sleepaway Camp." #4—"A Christmas Story." #5—"Chained Heat"; "Vigilante." #6—"War of the Wizards." #7—"The Dead Zone." #8—"Making Out." #9—"Never Say Never Again." #10—"Of Unknown Origin."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—Thru Dec. 8: "Vigilante"; "Chained Heat." Beg. Dec. 9: "Scarface." #2—Thru Dec. 8: "Of Unknown Origin." Beg. Dec. 9: "Sudden Impact." #3—Thru Dec. 8: "A Christmas Story." Beg. Dec. 9: "Yentl." #4—Thru Dec. 8: "Making Out." Beg. Dec. 9: "Christine." #5—Thru Dec. 8: "Educating Rita." Beg. Dec. 9: "Piranha 2."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Amityville 3-D." #2-"Fire and Ice."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—Thru Dec. 8: "Vigilante"; "Chained Heat." Beg. Dec. 9: "Sudden Impact." #2—Thru Dec. 8: "Of Unknown Origin"; "Cujo." Beg. Dec. 9: "Piranha 2."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. Beg. Dec. 9: "Sudden Impact."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"The Big Chill." #2—"Richard Pryor. . .Here and Now."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—Thru Dec. 8: "Heat and Dust." Beg. Dec. 9: "Scarface." #2—"A Christmas Story." #3—Thru Dec. 8: "Rear Window." Beg. Dec. 9: "Yentl." #4—"Making Out."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru Dec. 8: "Educating Rita." Beg. Dec. 9: "Terms of Endearment." #2—Thru Dec. 8: "Making Out." Beg. Dec. 9: "Yentl." #3—Thru Dec. 8: "Of Unknown Origin"; "Cujo." Beg. Dec. 9: "Piranha 2." #4—Thru Dec. 8: "Vigilante"; "Chained Heat." Beg. Dec. 9: "Scarface."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—Thru Dec. 8: "The Return of Martin Guerre." #2—Thru Dec. 8: "An Officer and a Gentleman"; "48 Hrs."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Dec. 8: "A Christmas Story." Beg. Dec. 9: "The Forest." #2—Thru Dec. 8: "Educating Rita." Beg. Dec. 9: "Scarface." #3-Thru Dec. 8: "The Dead Zone"; "Trading Places." Beg. Dec. 9: "Yentl."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Thru Dec. 8: "A Christmas Story." #2—Thru Dec. 8: "The Big Chill."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Richard Pryor. . .Here and Now." #2—"The Big Chill."

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225. FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U. 253-1110. Thru Dec. 8: "Never Say Never Again." Beg. Dec. 9: "Scarface." **SOUTH**—Beg. Dec. 9: "Yentl."

231. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. Thru Dec. 8: "Rear Window." Beg. Dec. 9: "Christine."

232. MIDWOOD—KENT—Coney Island Ave. nr. Ave. H. 434-8422. Thru Dec. 8: "Flashdance"; "Trading Places." Beg. Dec. 9: "Educating Rita."

233. MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H. 859-1384. Thru Dec. 8: "Lovely but Deadly"; "Just Before Dawn."

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru Dec. 8: "A Christmas Story." #2—Thru Dec. 8: "Fire and Ice." #3—Thru Dec. 8: "A Night in Heaven." #4—Thru Dec. 8: "The Big Chill." Beg. Dec. 9: "Sudden Impact."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Dec. 8: "Of Unknown Origin"; "Sleepaway Camp." Beg. Dec. 9: "Yentl."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Dec. 8: "Educating Rita." #2—Thru Dec. 8: "Pauline at the Beach."

237. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—Thru Dec. 8: "Making Out." Beg. Dec. 9: "Scarface." #2—Thru Dec. 8: "Chained Heat"; "Vigilante." Beg. Dec. 9: "Sudden Impact." #3—Thru Dec. 8: "Of Unknown Origin"; "Sleepaway Camp." Beg. Dec. 9: "Christine."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—Thru Dec. 8: "Of Unknown Origin." Beg. Dec. 9: "Christine." #2—Thru Dec. 8: "Chained Heat"; "Vigilante."

303. NEW DORP—HYLAN— 351-6601. #1—Thru Dec. 8: "Educating Rita." Beg. Dec. 9: "Terms of Endearment." #2—Thru Dec. 8: "The Dead Zone." Beg. Dec. 9: "Terms of Endearment."

304. NEW DORP—LANE— 351-2110. Thru Dec. 8: "Staying Alive"; "Trading Places."

305. NEW DORP—RAE— 979-0444. #1—Thru Dec. 8: "The Big Chill." Beg. Dec. 9: "Sudden Impact." #2—Thru Dec. 8: "Of Unknown Origin."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—Thru Dec. 8: "Making Out." #2—Thru Dec. 8: "A Night in Heaven." Beg. Dec. 9: "Scarface."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—Thru Dec. 8: "Sleepaway Camp." Beg. Dec. 9: "Sudden Impact." #2—"Making Out."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. Thru Dec. 8: "A Christmas Story." Beg. Dec. 9: "Yentl."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru Dec. 8: "Of Unknown Origin." Beg. Dec. 9: "Sudden Impact." #2—Thru Dec. 8: "Sleepaway Camp." Beg. Dec. 9: "Scarface." #3—"Making Out." #4—Thru Dec. 8: "Chained Heat"; "Vigilante." Beg. Dec. 9: "Christine."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Educating Rita." #2—"Never Say Never Again."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—Thru Dec. 8: "A Christmas Story." Beg. Dec. 9: "Scarface." #2—Thru Dec. 8: "Making Out." Beg. Dec. 9: "Yentl." #3—Thru Dec. 8: "All the Right Moves." Beg. Dec. 9: "The Forest." #4—"Of Unknown Origin."

407. DOUGLASTON—MOVIEWORLD.—L.I. Expressway at Cross Island P'kway. 423-7200. #1—Thru Dec. 8: "The Big Chill." Beg. Dec. 9: "Scarface." #2—"The Big Chill." #3—"Risky Business." #4—"Richard Pryor. . .Here and Now." #5—"Making Out." #6—"Of Unknown Origin." #7—"The Dead Zone."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"Chained Heat"; "Vigilante." #2—"Richard Pryor. . .Here and Now."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—Thru Dec. 8: "Vigilante"; "Chained Heat." #2—Thru Dec. 8 (tent.): "All the Right Moves."

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MOVIES

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—Thru Dec. 8: "Making Out." Beg. Dec. 9: "Terms of Endearment." #2—Thru Dec. 8: "Lovely but Deadly"; "Just Before Dawn." #3—Thru Dec. 8: "Richard Pryor. . .Here and Now"; "The Big Score." Beg. Dec. 9: "Sudden Impact."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—Thru Dec. 8: "War of the Wizards"; "Seven Doors of Death." #2—Thru Dec. 8: "Of Unknown Origin." #3—"Never Say Never Again."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Chained Heat"; "Vigilante." #2—"Sleepaway Camp." #3—"Trading Places"; "Flashdance." #4—"Fire and Ice."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"Educating Rita." #2—"The Big Chill."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"A Night in Heaven." #2—"Rear Window."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "The Big Chill."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—Thru Dec. 8: "Sleepaway Camp." Beg. Dec. 9: "Sudden Impact." #2—"Of Unknown Origin." #3—"Never Say Never Again." #4—Thru Dec. 8: "Making Out." Beg. Dec. 9: "The Forest."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—"Making Out." #2—"Of Unknown Origin." #3—"Rear Window." #4—Thru Dec. 8: "Heat and Dust." Beg. Dec. 9: "Scarface." #5—Thru Dec. 8: "The Return of Martin Guerre." Beg. Dec. 9: "Scarface."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—Thru Dec. 8: "Nate and Hayes." Beg. Dec. 9: "Yentl." #2—Thru Dec. 8: "A Christmas Story." Beg. Dec. 9: "Terms of Endearment."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. Thru Dec. 8: "Chained Heat"; "Vigilante."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—Thru Dec. 8: "Lovely but Deadly"; "Just Before Dawn." Beg. Dec. 9: "Terms of Endearment." #2—Thru Dec. 8: "Of Unknown Origin." #3—Thru Dec. 8: "Vigilante"; "Chained Heat." Beg. Dec. 9: "Christine."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. Thru Dec. 8: "A Christmas Story." Beg. Dec. 9: "Scarface."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—Thru Dec. 8: "A Night in Heaven"; "The Entity." #2—Thru Dec. 8: "Sleepaway Camp." Beg. Dec. 9: "Sudden Impact." #3—Thru Dec. 8: "Making Out."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Dec. 8: "The Dead Zone"; "Trading Places." Beg. Dec. 9: "Richard Pryor. . .Here and Now"; "Blue Thunder."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—Thru Dec. 8: "Sleepaway Camp." Beg. Dec. 9: "Sudden Impact." #2—Thru Dec. 8: "Of Unknown Origin." Beg. Dec. 9: "Scarface."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Dec. 8: "All the Right Moves"; "Tough Enough." Beg. Dec. 9: "The Osterman Weekend."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru Dec. 8: "A Christmas Story." Beg. Dec. 9: "Yentl." #2—Thru Dec. 8: "The Dead Zone"; "Trading Places."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—Thru Dec. 8: "All the Right Moves." #2—Thru Dec. 8: "Chained Heat"; "Vigilante."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—Thru Dec. 8: "A Christmas Story." Beg. Dec. 9: "Terms of Endearment." #2—Thru Dec. 8: "The Big Chill." Beg. Dec. 9: "Yentl."

Long Island

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Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. #1—"The Big Chill." #2—Thru Dec. 8: "Vigilante"; "Chained Heat."

501. **BALDWIN—RKO—** 223-9230. Thru Dec. 8: "Making Out."

502. **BELLEROSE—RKO—** 775-1351. Thru Dec. 6: "Beyond the Limit." Beg. Dec. 7: "Mr. Mom."

503. **BELLMORE—PLAYHOUSE—** 785-5400. #1—Thru Dec. 8: "Sleepaway Camp." Beg. Dec. 9: "Deal of the Century." #2—Thru Dec. 8: "All the Right Moves." Beg. Dec. 9: "The Osterman Weekend."

504. **BELLMORE—THE MOVIES—** 785-3032. Thru Dec. 8: "The Dead Zone."

511. **EAST MEADOW—FLICK—** 794-8008. Program unavailable.

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—Thru Dec. 8: "Never Say Never Again." Beg. Dec. 9: "Scarface." #2—Thru Dec. 8 "Sleepaway Camp." Beg. Dec. 9: "Sudden Impact." #3—"A Christmas Story." #4—Thru Dec 8: "Of Unknown Origin." Beg. Dec. 9: "Piranha 2."

513. **EAST ROCKAWAY—CRITERION—** 599-0242. #1—Thru Dec. 8: "The Dead Zone." Beg. Dec. 9: "Deal of the Century." #2—Thru Dec. 8: "All the Right Moves." Beg. Dec. 9: "Educating Rita."

516. **FARMINGDALE—RKO—** 249-0122. Thru Dec. 6: "Beyond the Limit." Beg. Dec. 7: "Mr. Mom."

517. **FLORAL PARK—RKO FLORAL—** 352-2280. Thru Dec. 8: "Making Out."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—Thru Dec. 8: "Chained Heat"; "Vigilante." #2—"A Christmas Story."

519. **GARDEN CITY—RKO ROOSEVELT FIELD** — 741-4007. #1—Thru Dec. 8: "The Dead Zone." #2—"Never Say Never Again." #3—Thru Dec. 8: "Making Out." Beg. Dec. 9: "Terms of Endearment."

521. **GARDEN CITY PARK—RKO PARK EAST** — 741-8484. "The Big Chill."

523. **GREAT NECK—SQUIRE—** 466-2020. #1—Thru Dec. 8: "Rear Window." Beg. Dec. 9: "Sudden Impact." #2—"Never Say Never Again." #3—Thru Dec. 8: "Chained Heat"; "Vigilante." Beg. Dec. 9: "Yentl."

524. **HEWLETT—RKO—** 791-6768. Thru Dec. 6: "Beyond the Limit." Beg. Dec. 7: "Mr. Mom."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. Thru Dec. 8: "Rear Window." Beg. Dec 9: "Scarface." **SOUTH—**"The Right Stuff."

529. **LAWRENCE—RKO—** 371-0203. #1—Thru Dec. 8: "The Big Score"; "Of Unknown Origin." #2—Thru Dec. 8: "Making Out." #3—Thru Dec. 8: "The Big Chill." Beg. Dec. 9: "Sudden Impact."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—Thru Dec. 8: "The Dead Zone." Beg. Dec. 9 (tent.): "Deal of the Century." #2—Thru Dec. 8: "All the Right Moves." Beg. Dec. 9 (tent.): "Educating Rita."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1 & #2—"Terms of Endearment." #3—"Fire and Ice." #4—"Amityville 3-D." #5—"The Big Chill." #6—"Testament."

532. **LONG BEACH—LIDO—** 432-0056. Thru Dec. 8: "An Officer and a Gentleman"; "Possession." Beg. Dec. 9: "Deal of the Century"; "Cujo."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"Educating Rita." #2—Thru Dec. 8: "Sleepaway Camp." Beg. Dec. 9: "Yentl." #3—"A Christmas Story." #4—Thru Dec. 8: "Flashdance"; "48 Hrs." Beg. Dec. 9: "Scarface."

534. **LYNBROOK—STUDIO ONE—** 599-1444. "The Return of Martin Guerre."

535. **MALVERNE—TWIN—** 599-6966. #1—Thru Dec. 8: "The Dead Zone." Beg. Dec. 9 (tent.): "Fanny & Alexander." #2—Thru Dec. 8: "All the Right Moves"; "Trading Places." Beg. Dec. 9 (tent.): "Educating Rita."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"A Christmas Story." #2—Thru Dec. 8: "Making Out." Beg. Dec. 9: "Piranha 2." #3—Thru Dec. 8: "Flashdance"; "48 Hrs." Beg. Dec. 9: "Scarface."

537. **MANHASSET—RKO CINEMA—** 627-1300. Thru Dec. 8: "The Return of Martin Guerre." Beg. Dec. 9: "Terms of Endearment."

41. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—Thru Dec. 8: "Of Unknown Origin." Beg. Dec. 9: "Piranha 2." #2—"The Big Chill." #3—Thru Dec. 8: "Rear Window." Beg. Dec. 9: "Sudden Impact." #4—"A Christmas Story." #5—Thru Dec. 8: "Chained Heat"; "Vigilante." Beg. Dec. 9: "Never Say Never Again." #6—Thru Dec. 8: "Never Say Never Again." Beg. Dec. 9: "Terms of Endearment." #7—Thru Dec. 8: "Sleepaway Camp." Beg. Dec. 9: "Yentl."

42. **MERRICK—GABLES—** 546-0734. Thru Dec. 8: "Risky Business." Beg. Dec. 9 (tent.): "All the Right Moves."

45. **NEW HYDE PARK—HERRICKS—** 747-0555. Thru Dec. 8; "Making Out."

46. **NEW HYDE PARK—RKO ALAN—** 354-4338. Thru Dec. 8: "Educating Rita."

47. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru Dec. 8: "Sleepaway Camp." Beg. Dec. 9: "Deal of the Century." #2—Thru Dec. 8: "All the Right Moves." Beg. Dec. 9: "The Osterman Weekend."

48. **OLD BETHPAGE—CINE CAPRI—** 752-1610. "Educating Rita."

49. **OYSTER BAY—MOVIES—** 922-0333. #1—Thru Dec. 8: "All the Right Moves." Beg. Dec. 9: "Deal of the Century." #2—Thru Dec. 8: "The Dead Zone."

0. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"The Big Chill." #2—"All the Right Moves."

1. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. Thru Dec. 8: "Making Out."

2. **PLAINVIEW—RKO TWIN—** 931-1333. #1—Thru Dec. 8: "Chained Heat"; "Vigilante." Beg. Dec. 9: "Sudden Impact." #2—Thru Dec. 8: "Lovely but Deadly"; "Just Before Dawn." Beg. Dec. 9: "Terms of Endearment."

4. **PORT WASHINGTON—MOVIES—** 944-6200. #1—"Educating Rita." #2—"All the Right Moves." #3—Thru Dec. 8: "Of Unknown Origin." Beg. Dec. 9: "Sudden Impact."

5. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru Dec. 8: "The Dead Zone." Beg. Dec. 9: "Deal of the Century."

7. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. Thru Dec. 8: "Lovely but Deadly."

8. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"Never Say Never Again." #2—Thru Dec. 8: "Fanny & Alexander."

9. **ROSLYN—ROSLYN—** 621-8488. #1—"The Big Chill." #2—Thru Dec. 8: "Experience Preferred. . .but Not Essential." Beg. Dec. 9: "Christine."

2. **SYOSSET—UA CINEMA 150—** 364-0700. "Yentl."

7. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"The Big Chill." #2—"Richard Pryor. . .Here and Now." #3—"Never Say Never Again." #4—"The Dead Zone." #5—"A Christmas Story." #6—"War of the Wizards." #7—"Of Unknown Origin." #8—"Terms of Endearment." #9—"Making Out." #10—"The Right Stuff." #11—"Yentl."

0. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—Thru Dec. 8: "Zelig." #2—Thru Dec. 8: "Educating Rita."

1. **WANTAGH—RKO—** 781-6969. Thru Dec. 8: "Making Out." Beg. Dec. 9: "Scarface."

4. **WESTBURY—WESTBURY—** 333-1911. #1—Thru Dec. 8: "Tender Mercies." #2—Thru Dec. 8: "The Magic Flute."

Suffolk County

1. **BABYLON—BABYLON—** 669-3399. Thru Dec. 8: "Sleepaway Camp." Beg. Dec. 9: "Scarface."

2. **BABYLON—RKO—** 669-0700. #1—Thru Dec. 8: "Making Out." #2—Thru Dec. 8: "A Night in Heaven."

3. **BABYLON—SOUTH BAY—** 587-7676. #1—"A Christmas Story." #2—Thru Dec. 8: "The Dead Zone." Beg. Dec. 9: "Terms of Endearment." #3—Thru Dec. 8: "Nate and Hayes."

04. **BAY SHORE—CINEMA—** 665-1722. Thru Dec. 8: "Rear Window." Beg. Dec. 9: "Yentl."

06. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Of Unknown Origin." #2—"War of the Wizards."

12. **CENTER MORICHES—CENTER—** 878-2100. Thru Dec. 8: "All the Right Moves."

13. **CENTEREACH—CENTEREACH—** 588-0088. Thru Dec. 8: "Richard Pryor. . .Here and Now." Beg. Dec. 9: "All the Right Moves."

616. **COMMACK—MULTIPLEX—** 462-6953. #1—"Sleepaway Camp." #2—"Of Unknown Origin." #3—"War of the Wizards." #4—"A Christmas Story." #5—"Yentl." #6—"The Dead Zone." #7—"Making Out." #8—"Never Say Never Again." #9—"Rear Window." #10—"Educating Rita."

617. **COMMACK—RKO—** 499-4545. #1—Thru Dec. 8: "A Night in Heaven." #2—"The Big Chill."

619. **CORAM—CORAM—** 698-7200. Thru Dec. 8: "Sleepaway Camp."

621. **CORAM—PINE—** 698-6442. #1—Thru Dec. 8: "Chained Heat"; "Vigilante." Beg. Dec. 9: "Yentl." #2—Thru Dec. 8: "A Christmas Story."

622. **DEER PARK—DEER PARK—** 667-2440. Thru Dec. 8: "Mr. Mom."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—Thru Dec. 8: "Rear Window." Beg. Dec. 9: "Sudden Impact." #2—Thru Dec. 8: "Heat and Dust." Beg. Dec. 9: "Terms of Endearment." #3—"The Big Chill." #4—Thru Dec. 8: "Educating Rita." Beg. Dec. 9: "Scarface." #5—Thru Dec. 8: "Of Unknown Origin"; "Making Out." Beg. Dec. 9: "Yentl."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. Thru Dec. 8: "A Christmas Story." Beg. Dec. 9: "Yentl."

627. **EAST SETAUKET—RKO FOX—** 473-2400. Thru Dec. 8: "Making Out." Beg. Dec. 9: "Christine."

628. **ELWOOD—ELWOOD—** 499-7800. #1—Thru Dec. 8: "The Dead Zone." #2—Thru Dec. 8: "Richard Pryor. . .Here and Now."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—Thru Dec. 8: "Never Say Never Again." Beg. Dec. 9: "Sudden Impact." #2—Thru Dec. 8: "A Christmas Story." Beg. Dec. 9: "Never Say Never Again." #3—Thru Dec. 8: "Of Unknown Origin." #4—Thru Dec. 8: "Making Out."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. Thru Dec. 8: "Sleepaway Camp."

634. **HUNTINGTON—RKO YORK—** 421-3911. Thru Dec. 8: "Trading Places"; "48 Hrs." Beg. Dec. 9: "Scarface."

635. **ISLIP—ISLIP—** 581-5200. #1—Thru Dec. 8: "Educating Rita." #2—Thru Dec. 8: "A Christmas Story." #3—Thru Dec. 8: "The Big Chill."

636. **KINGS PARK—KINGS PARK—** 269-4422. Thru Dec. 8: "The Dead Zone."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "Never Cry Wolf."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Dec. 8: "All the Right Moves."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—Thru Dec. 8: "Never Say Never Again." Beg. Dec. 9: "Christine." #2—Thru Dec. 8: "Deal of the Century." #3—Thru Dec. 8: "A Christmas Story."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—Thru Dec. 8: "The Dead Zone." #2—Program unavailable.

645. **OAKDALE—OAKDALE—** 589-8118. Thru Dec. 8: "The Dead Zone." Beg. Dec. 9 (tent.): "All the Right Moves."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1—Thru Dec. 8: "A Night in Heaven." Beg. Dec. 9: "Terms of Endearment." #2—Thru Dec. 8: "Never Say Never Again." Beg. Dec. 9: "Yentl." #3—Thru Dec. 8: "Rear Window." Beg. Dec. 9: "Sudden Impact."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—Thru Dec. 8: "Sleepaway Camp." #2—Thru Dec. 8: "Making Out." Beg. Dec. 9: "Scarface."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—Thru Dec. 8: "Chained Heat"; "Vigilante." Beg. Dec. 9: "Piranha 2." #2—Thru Dec. 8: "Mr. Mom." Beg. Dec. 9: "Never Say Never Again."

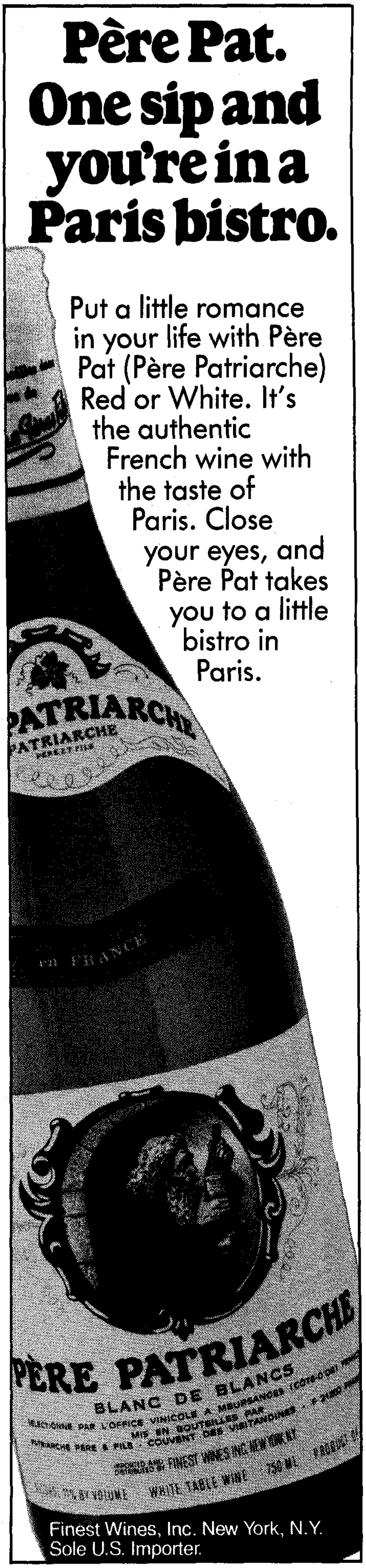
653. **PORT JEFFERSON—MINI EAST—** 928-6555. #1—Thru Dec. 8: "Of Unknown Origin." Beg. Dec. 9: "Scarface." #2—Thru Dec. 8: "Educating Rita." Beg. Dec. 9: "Sudden Impact."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Dec. 6: "Beyond the Limit." Beg. Dec. 7: "Mr. Mom."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Dec. 8: "All the Right Moves." Beg. Dec. 9: "Deal of the Century"; "Twilight Zone—The Movie."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru Dec. 8: "The Night of the Shooting Stars." Beg. Dec. 9: "Heat and Dust."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru Dec. 8: "The Big Chill." #2—Thru Dec. 8: "A Christmas Story." Beg. Dec. 9: "Christine." #3—Thru Dec. 8: "All the Right Moves."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MOVIES

660. SHIRLEY—TWIN— 281-4466 #1—Thru Dec. 8: "All the Right Moves." Beg. Dec. 9: "Deal of the Century." #2—Thru Dec. 8: "Chained Heat"; "Vigilante." Beg. Dec. 9: "The Osterman Weekend."

662. SMITHTOWN—SMITHTOWN— 265-1551. Thru Dec. 8: "A Christmas Story." Beg. Dec. 9: "Scarface."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—"Never Say Never Again." #2—"Zelig." #3—"The Big Chill."

664. STONY BROOK—LOEWS— 751-2300. #1—"The Big Chill." #2—"The Dead Zone"; "Trading Places." #3—"Richard Pryor. . .Here and Now."

666. WEST ISLIP—TWIN— 669-2626. #1—Thru Dec. 8: "All the Right Moves." Beg. Dec. 9: "Deal of the Century." #2—"The Dead Zone."

667. WESTHAMPTON—HAMPTON ARTS— 288-2600. Thru Dec. 8: "A Christmas Story."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. #1—Thru Dec. 8: "Making Out." Beg. Dec. 9: "Sudden Impact." #2—Thru Dec. 8: "Rear Window." Beg. Dec. 9: "Scarface."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. Beg. Dec. 9: "Terms of Endearment."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—Thru Dec. 8: "Making Out." Beg. Dec. 9: "Sudden Impact." #2—"Of Unknown Origin." #3—Thru Dec. 8: "A Christmas Story." Beg. Dec. 9: "Sudden Impact."

703. CROSS RIVER—CINEMA— 763-8811. Thru Dec. 8: "All the Right Moves."

705. GREENBURGH—CINEMA 100— 946-4680. #1—Thru Dec. 8: "Of Unknown Origin." Beg. Dec. 9: "Scarface." #2—Thru Dec. 8: "The Return of Martin Guerre." Beg. Dec. 9: "Yentl."

707. HARRISON—SILVER SCREEN— 835-2961. Thru Dec. 6: "Diner."

708. HARTSDALE—CINEMA— 428-2200. #1—Thru Dec. 8: "Risky Business." #2—"Educating Rita." #3—Thru Dec. 8: "The Big Chill." Beg. Dec. 9: "Terms of Endearment." #4—Thru Dec. 8: "A Christmas Story."

709. LARCHMONT—PLAYHOUSE— 834-3001. Thru Dec. 8: "Educating Rita." Beg. Dec. 9: "Yentl."

710. MAMARONECK—PLAYHOUSE— 698-2200. #1—"A Christmas Story." #2—"Of Unknown Origin." #3—"Chained Heat"; "Vigilante." #4—Thru Dec. 8: "Making Out." Beg. Dec. 9: "Sudden Impact."

711. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—"The Big Chill." #2—"Never Say Never Again."

712. MOUNT VERNON—PARKWAY— 664-3311. Thru Dec. 8: "All the Right Moves"; "Trading Places." Beg. Dec. 9 (tent.): "Deal of the Century."

713. NEW ROCHELLE—LOEWS— 632-1700. #1—"Richard Pryor. . .Here and Now." #2—"The Big Chill."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—Thru Dec. 8: "Lovely but Deadly"; "Just Before Dawn." Beg. Dec. 9: "Scarface." #2—Thru Dec. 8: "Making Out." Beg. Dec. 9: "Sudden Impact." #3—Thru Dec. 8: "Chained Heat"; "Vigilante." #4—Thru Dec. 8: "Of Unknown Origin." #5—Thru Dec. 8: "War of the Wizards."

715. NEW ROCHELLE—TOWN— 632-4000. Beg. Dec. 9: "Terms of Endearment."

716. OSSINING—ARCADIAN— 941-5200. #1—Thru Dec. 8: "A Christmas Story." Beg. Dec. 9: "Christine." #2—Thru Dec. 8: "Educating Rita."

717. PEEKSKILL—BEACH— 737-6262. #1—Thru Dec. 8: "All the Right Moves." #2—Thru Dec. 8: "Zelig." #3—"The Big Chill." #4—Thru Dec. 8: "Chained Heat"; "Vigilante."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—Thru Dec. 8: "Of Unknown Origin." Beg. Dec. 9: "Terms of Endearment." #2—Thru Dec. 8: "Never Say Never Again." Beg. Dec. 9: "Sudden Impact." #3—Program unavailable. #4—Thru Dec. 8: "Mr. Mom."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru Dec. 8: "All the Right Moves." Beg. Dec. 9: "Deal of the Century."

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722. **RYE—RYE RIDGE**— 939-8177. #1—Thru Dec. 8: "All the Right Moves." Beg. Dec. 9: "Terms of Endearment." #2—Beg. Dec. 9: "Terms of Endearment."

723. **SCARSDALE—FINE ARTS**— 723-6699. Thru Dec. 8: "Rear Window." Beg. Dec. 9 (tent.): "Carmen."

724. **SCARSDALE—PLAZA**— 725-0078. Thru Dec. 8: "The Dead Zone." Beg. Dec. 9: "All the Right Moves."

726. **WHITE PLAINS—COLONY**— 683-1175. Thru Dec. 8: "Chained Heat"; "Vigilante."

727. **WHITE PLAINS—GALLERIA**— 997-8198. #1—Thru Dec. 8: "All the Right Moves." Beg. Dec. 9: "Sudden Impact." #2—Thru Dec. 8: "Mr. Mom." Beg. Dec. 9: "Christine."

730. **YONKERS—CENTRAL PLAZA**— 793-3232. #1—"Yentl." #2—"A Night in Heaven."

732. **YONKERS—MOVIELAND**— 793-0002. #1—"The Right Stuff." #2—"Never Say Never Again." #3—"The Big Chill." #4—"Richard Pryor. . .Here and Now."

733. **YONKERS—PARK HILL**— 969-4477. #1—Thru Dec. 8: "Making Out." #2—Thru Dec. 8: "Sleepaway Camp." #3—Thru Dec. 8: "Chained Heat"; "Vigilante."

735. **YORKTOWN HEIGHTS—TRIANGLE**— 245-7555. #1—Thru Dec. 8: "Educating Rita." #2—Thru Dec. 8: "A Christmas Story."

Rockland County

744. **NANUET—ROUTE 59**— 623-3355. Beg. Dec. 9: "Scarface."

745. **NANUET—THE MOVIES**— 623-0211. #1—"Educating Rita." #2—Thru Dec. 8: "Rear Window." #3—"The Big Chill." #4—"The Dead Zone." #5—Thru Dec. 8: "Of Unknown Origin."

746. **NEW CITY—TOWN**— 634-5100. #1—Thru Dec. 8: "The Big Chill." Beg. Dec. 9: "Terms of Endearment." #2—Thru Dec. 8: "Zelig."

747. **NEW CITY—UA CINEMA 304**— 634-8200. #1—Thru Dec. 8: "Chained Heat"; "Vigilante." Beg. Dec. 9: "Sudden Impact." #3—Thru Dec. 8: "Sleepaway Camp." Beg. Dec. 9: "Sudden Impact."

748. **NYACK—CINEMA EAST**— 358-6631. "The Grey Fox."

751. **PEARL RIVER—CENTRAL**— 735-2530. Thru Dec. 8: "A Christmas Story." Beg. Dec. 9: "Terms of Endearment."

752. **PEARL RIVER—PEARL RIVER**— 735-6500. Thru Dec. 8: "Making Out."

754. **SPRING VALLEY—CINEMA 45**— 352-1445. "All the Right Moves."

755. **STONY POINT—9 W CINEMA**— 942-0303. Thru Dec. 8: "Making Out."

756. **SUFFERN—LAFAYETTE**— 357-6030. Thru Dec. 8: "Fire and Ice." Beg. Dec. 9: "Yentl."

758. **WEST HAVERSTRAW—PLAZA**— 947-2220. "A Christmas Story."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS**— 775-0070. #1—Thru Dec. 8: "A Christmas Story." #2—Thru Dec. 8: "Risky Business."

774. **DANBURY—CINE**— 743-2200. #1—"Terms of Endearment." #2—"The Big Chill." #3—Thru Dec. 8: "Educating Rita." Beg. Dec. 9: "Yentl."

775. **DANBURY—CINEMA**— 748-2923. #1—"Fire and Ice." #2—"The Dead Zone."

777. **DANBURY—PALACE**— 748-7496. #1—"Chained Heat"; "Vigilante." #2—Thru Dec. 8: "Making Out." Beg. Dec. 9: "Sudden Impact." #3—"Of Unknown Origin."

778. **DARIEN—PLAYHOUSE**— 655-0100. Thru Dec. 8: "The Big Chill." Beg. Dec. 9: "Terms of Endearment."

779. **FAIRFIELD—COMMUNITY**— 255-6555. #1—Thru Dec. 8: "Of Unknown Origin." #2—Thru Dec. 8: "A Christmas Story."

780. **FAIRFIELD—COUNTY**— 334-1411. Thru Dec. 8: "Vigilante"; "Chained Heat."

781. **GREENWICH—CINEMA**— 869-6030. #1—"The Return of Martin Guerre." #2—"Rear Window."

782. **GREENWICH—PLAZA**— 869-4030. #1—"Terms of Endearment." #2—"The Big Chill." #3—"Educating Rita."

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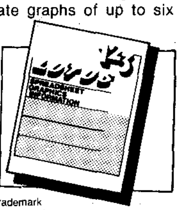

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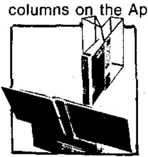

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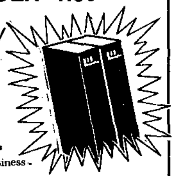

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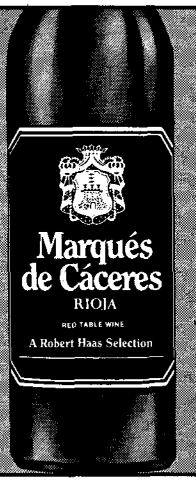

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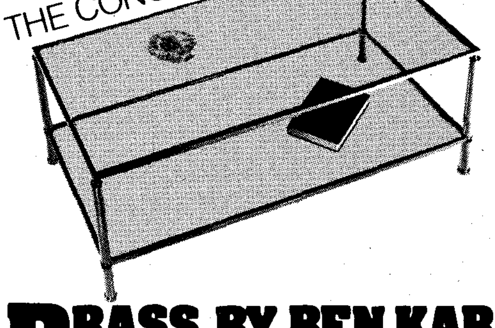

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MOVIES

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. Thru Dec. 8: "A Christmas Story." Beg. Dec. 9: "Sudden Impact."

784. **NORWALK—CINEMA—** 838-4504. #1—Thru Dec. 8: "Vigilante"; "Chained Heat." #2—Thru Dec. 8: "Amityville 3-D."

785. **NORWALK—NORWALK—** 866-3010. Thru Dec. 8: "Of Unknown Origin."

788. **SOUTH NORWALK—SONO—** 866-9202. Thru Dec. 6: "Flight of the Eagle"; "Dersu Uzala." Dec. 7-9: "Ali: Fear Eats the Soul"; "Lola." Dec. 10-11: "Jour de Fête"; "Playtime."

789. **SPRINGDALE—STATE—** 325-0250. Thru Dec. 8: "Never Say Never Again." Beg. Dec. 9: "The Big Chill."

790. **STAMFORD—AVON—** 324-9205. #1—"The Dead Zone." #2—Thru Dec. 8: "Making Out." Beg. Dec. 9: "Sudden Impact."

791. **STAMFORD—CINEMA—** 324-3100. #1—"A Christmas Story." #2—"Of Unknown Origin." #3—"Fire and Ice."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—"Yentl." #2—"The Right Stuff."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"A Christmas Story." #2—"The Big Chill." #3—Thru Dec. 8: "Deal of the Century." Beg. Dec. 9: "Yentl."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"The Big Chill." #2—"The Right Stuff." #3—227-9619. "Educating Rita." #4—226-6666. "Never Say Never Again."

796. **WESTPORT—POST—** 227-0500. "Terms of Endearment."

798. **WILTON—CINEMA—** 762-5678. Thru Dec. 8: "A Christmas Story."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—Thru Dec. 8: "The Dead Zone." Beg. Dec. 9: "Terms of Endearment." #2—Thru Dec. 8: "All the Right Moves." #3 Thru Dec. 8: "Of Unknown Origin"; "Young Warriors."

801. **HARRISON—WARNER—** 482-8550. #1—Thru Dec. 8: "Flashdance." Beg. Dec. 9: "Sudden Impact." #2—Thru Dec. 8: "Sleepaway Camp"; "Making Out." Beg. Dec. 9: "Scarface."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—Program unavailable. #2—Thru Dec. 8: "A Christmas Story."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"A Night in Heaven." #2—"The Dead Zone." #3—"Chained Heat"; "Vigilante." #4—"Making Out."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Yentl." #2—"Never Say Never Again." #3—"A Christmas Story." #4—"Educating Rita." #5—"The Big Chill." #6—"Of Unknown Origin."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. "Richard Pryor. . .Here and Now."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—Thru Dec. 8: "Lovely but Deadly"; "Just Before Dawn." Beg. Dec. 9: "Terms of Endearment." #2—Thru Dec. 8: "Making Out"; "The Big Score."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. Thru Dec. 8: "A Christmas Story." Beg. Dec. 9: "Yentl."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. "The Big Chill."

819. **MILLBURN—RKO—** 376-0800. #1—Thru Dec. 8: "A Christmas Story." Beg. Dec. 9: "Scarface." #2—Thru Dec. 8: "Making Out." Beg. Dec. 9: "Yentl."

821. **MONTCLAIR—CLARIDGE—** 746-5564. #1—"The Return of Martin Guerre." #2—"Rear Window." #3—Thru Dec. 8: "Octopussy." Beg. Dec. 9: "Scarface."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—Thru Dec. 8: "Chained Heat"; "Vigilante." Beg. Dec. 9: "Christine." #2—Thru Dec. 8: "Of Unknown Origin." Beg. Dec. 9: "Piranha 2." #3—Thru Dec. 8: "All the Right Moves."

828. **VERONA—VERONA—** 239-0880. Thru Dec. 8: "The Dead Zone." Beg. Dec. 9: "A Christmas Story."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Never Say Never Again." #2—Thru Dec. 8: "Educating Rita." #3—Thru Dec. 8: "A Night in Heaven." Beg. Dec. 9: "Terms of Endearment."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Dec. 8: "All the Right Moves."

841. **CRANFORD—RKO—** 276-9120. #1—Thru Dec. 8: "Educating Rita." #2—Thru Dec. 8: "Making Out."

842. **ELIZABETH—ELMORA—** 352-3483. "Risky Business."

846. **LINDEN—TWIN—** 925-9787. #1—Thru Dec. 8: "Sleepaway Camp." Beg. Dec. 9: "Scarface." #2—Thru Dec. 8: "Rear Window."

848. **ROSELLE PARK—PARK—** 245-0358. "The Dead Zone."

849. **SUMMIT—STRAND—** 273-3900. "Fanny & Alexander."

851. **UNION—FIVE POINTS—** 964-3466. Thru Dec. 8: "Of Unknown Origin." Beg. Dec. 9: "Sudden Impact."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "The Return of Martin Guerre."

854. **UNION—RKO—** 686-4373. #1—Thru Dec. 8: "The Ruling Class." Beg. Dec. 9: "Christine." #2—Beg. Dec. 9: "Terms of Endearment."

857. **WESTFIELD—RIALTO—** 232-1288. #1—Thru Dec. 8: "Rear Window." Beg. Dec. 9: "Yentl." #2—Thru Dec. 8: "Sleepaway Camp." Beg. Dec. 9: "Scarface." #3—Thru Dec. 8: "All the Right Moves." Beg. Dec. 9 (tent.): "Piranha 2."

Bergen County

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Chained Heat"; "Vigilante." #2—"Richard Pryor. . .Here and Now." #3—"The Big Chill." #4—"Educating Rita."

863. **EMERSON—TOWN—** 261-1000. Thru Dec. 8: "The Big Chill." Beg. Dec. 9: "Yentl."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—Thru Dec. 8 (tent.): "All the Right Moves." Beg. Dec. 9: "Scarface." #2—Thru Dec. 8: "Sleepaway Camp." Beg. Dec. 9: "Scarface."

866. **FAIRVIEW—TWIN—** 941-2424. #1—"Fire and Ice." #2—"Of Unknown Origin."

867. **FORT LEE—LINWOOD—** 944-6900. #1—Thru Dec. 8: "Never Say Never Again." Beg. Dec. 9: "Sudden Impact." #2—Thru Dec. 8: "A Christmas Story." Beg. Dec. 9: "Yentl."

868. **FORT LEE—SHARON—** 224-0202. Thru Dec. 8: "A Night in Heaven."

873. **OAKLAND—TWIN—** 337-4478. #1—Thru Dec. 8: "Of Unknown Origin." Beg. Dec. 9: "Sudden Impact." #2—Thru Dec. 8: "Never Say Never Again."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru Dec. 8: "All the Right Moves." Beg. Dec. 9: "Deal of the Century." #2—Thru Dec. 8: "The Dead Zone."

875. **PARAMUS—BERGEN MALL—** 845-4449. Thru Dec. 8: "Richard Pryor. . .Here and Now." Beg. Dec. 9: "The Right Stuff."

876. **PARAMUS—CINEMA 35—** 845-5070. Thru Dec. 8: "Rear Window." Beg. Dec. 9: "Scarface."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Terms of Endearment." #2—"The Right Stuff." #3—"Yentl." #4—"Of Unknown Origin." #5—"Never Say Never Again." #6—"A Christmas Story." #7—"The Big Chill."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—Beg. Dec. 9: "Sudden Impact." #2—Beg. Dec. 9: "Christine."

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Dec. 8: "The Dead Zone." Beg. Dec. 9: "Educating Rita."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"The Big Chill." #2—Thru Dec. 8: "Making Out." Beg. Dec. 9: "Terms of Endearment."

885. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru Dec. 8: "Mr. Mom." #2—Thru Dec. 8: "All the Right Moves."

887. **TENAFLY—BERGEN—** 567-0004. Thru Dec. 8: "Educating Rita."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. Thru Dec. 8: "All the Right Moves."

889. **WESTWOOD—PASCACK—** 664-3200. Thru Dec. 8: "Never Say Never Again." Beg. Dec. 9: "Sudden Impact."

Brief Reviews

his index includes most, but not necessarily all, lms currently playing. Film titles are arranged lphabetically, and the numbers following the apsule reviews refer to the theater numbers in the rogram-listing pages that precede this section.

IPAA RATING GUIDE

:	**General Audiences. All ages admitted.**
'G:	**Parental Guidance Suggested. Some material may not be suitable for children.**
:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
:	**No one under 17 admitted.**

New Films

New films recommended by *New York*'s critic.

LL THE RIGHT MOVES—(1hr. 30m., '83) Tom Cruise is Stef, the high-school football star from a grimy Pennsylvania steel town, a good boy who only wants to parlay his athletic skills into a scholarship so he can get into college and get away from home, and the steel mills. The movie's message, pounded home in a hundred ways, is that boys like Stef must get out of America's declining industrial cities or else their lives will be over. The writer, Michael Kane, and the director, Michael Chapman, have made getting into college not only the key to success but the key to life. This pedestrian, unconvincing story of economic hard times takes so narrowly careerist a view of existence that it appears to have been made by a vocational-guidance counselor. Even dying cities have their charms. The filmmakers don't seem to have been curious or imaginative enough to discover what they might be. With Craig T. Nelson as the school football coach, who also wants to get out. Shot in rainy, dank, smoky Johnstown, Pennsylvania. R. **403, 410, 442, 448, 503, 513, 530, 535, 542, 547, 549, 550, 554, 612, 613, 638, 645, 655, 658, 660, 666, 703, 712, 717, 720, 722, 724, 727, 754, 800, 822, 840, 857, 864, 874, 885, 888**

ETRAYAL—(1hr. 35m., '83) Ben Kingsley, wearing a spiky toupee that makes him look rather like Caligula, is both tormented and manipulative as the London publisher who is cuckolded by his wife (Patricia Hodge) and his best friend (Jeremy Irons). Harold Pinter's play has been filmed by theater director David Jones with a feeling for the pathos of missed connections and unspoken emotions. All in all, this is probably the most satisfying screen adaptation of a Pinter play. But neither Jones nor a great actor like Kingsley can supply what the playwright hasn't put there. Pinter's time scheme is ingenious (he proceeds backwards, from the end of the affair to its passionate beginnings), but we still get tired of these played-out characters, with their evasions and defensive redundancies. Pinter's emotional range is limited by the verbal forms—the cadenced mock pedantries—to which he's obsessively drawn. R. **54**

EYOND REASONABLE DOUBT—(1hr. 57m., '83) A film from New Zealand, based on one of the the most bizarre and controversial murder investigations in that nation's history. With David Hemmings, John Hargreaves. Dir. John Laing. **76**

IG CHILL, THE—(1hr. 44m., '83) Plastic *weltschmerz*. A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. R. **6, 24, 72, 85, 92, 118, 205, 213, 223, 234, 305, 407, 414, 419, 450, 500, 521, 529, 531, 541, 550, 559, 567, 617, 625, 635, 658, 663, 664, 708, 711, 713, 717, 732, 745, 746, 774, 778, 782, 789, 793, 795, 807, 818, 862, 863, 878, 883**

CAN SHE BAKE A CHERRY PIE?—(1hr. 30m., '83) A contemporary comedy concerning the love between a compulsive man with theories and opinions on everything and an aspiring songwriter recovering from a broken marriage. With Karen Black, Michael Emil. Dir. Henry Jaglom. **73**

CARMEN—(1hr. 39m., '83) In Spanish, Eng. subtitles. A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. **55, 723**

CHRISTINE—(1hr. 56m., '83) Based on Stephen King's best-seller, the story of Christine, a 1958 Plymouth Fury whose standard equipment includes an evil, indestructable vengeance. With Keith Gordon, John Stockwell, Harry Dean Stanton. Dir. John Carpenter. R. **23, 33, 80, 201, 231, 237, 300, 401, 426, 559, 627, 640, 658, 716, 727, 822, 854, 879**

CHRISTMAS STORY, A—(1hr., 38m., '83) A whimsical and slightly twisted comedy about a typical American family's Christmas. Based on Jean Shepherd's novel, "In God We Trust, All Others Pay Cash." With Melinda Dillon, Darren McGavin, Peter Billingsley. Dir. Bob Clark. PG. **14, 44, 74, 92, 104, 105, 118, 201, 206, 212, 213, 234, 308, 403, 423, 427, 447, 450, 512, 518, 533, 536, 541, 567, 603, 616, 621, 626, 632, 635, 640, 658, 662, 667, 702, 708, 710, 716, 735, 751, 758, 773, 779, 783, 791, 793, 798, 803, 807, 813, 819, 828, 867, 878**

★**DANTON**—(2hrs. 15m., '83) In French, Eng. subtitles. Andrzej Wajda's thrilling, heroically declamatory drama of the French Revolution unites the twin traditions of epic and avant-garde theater triumphantly. Gérard Depardieu, in his greatest performance to date, is the life-loving, sensual, careless, and affectionate Danton; the Polish actor Wojciech Psoniak, who can turn his face into a death mask at will, plays the dictatorial Robespierre. The time is 1793, more than four years after the storming of the Bastille, and the Terror is under way. Returning from the country, Danton hopes to argue Robespierre out of his dictatorial ways. The battle is fought with a battery of speeches—the speechmaking is almost orgiastic—until Danton, losing his voice, also loses his life. Jean-Claude Carrière has adapted *L'Affaire Danton,* a play written in the early thirties by a Polish woman, Stanislawa Przybyszewska; with the help of Wajda, a Polish patriot in exile, Carrière has shaped the material so as to suggest parallels with contemporary Poland. With Patrice Chéreau as Camille Desmoulins and a large group of extraordinary French and Polish actors. PG. **16, 86**

DEAD ZONE, THE—(1hr. 43m., '83) Based on a novel by Stephen King, a horror film initiated by a mysterious dizziness on a rollercoaster and developing into startling psychic powers. Dir. David Cronenberg, with Christopher Walken, Brooke Adams. R. **16, 38, 42, 82, 97, 105, 112, 114, 118, 212, 303, 407, 436, 447, 504, 513, 519, 530, 535, 549, 555, 567, 603, 616, 628, 636, 643, 645, 664, 666, 724, 745, 775, 790, 800, 806, 828, 848, 874, 882**

DEAL OF THE CENTURY—(1hr. 38m., '83) A satiric comedy about the international arms-sales business. With Chevy Chase, Gregory Hines, Sigourney Weaver. Dir. William Friedkin. PG. **32, 99, 503, 513, 530, 532, 547, 549, 555, 640, 655, 660, 666, 712, 720, 793, 874**

DRESSER, THE—(1hr. 58m., '83) Reviewed in this issue. PG. **62**

EDUCATING RITA—(1hr. 50m., '83) In Lewis Gilbert's very decent version of Willy Russell's long-running London stage hit, Michael Caine is wonderful as an alcoholic professor of literature who just doesn't give a damn anymore. The professor is awakened by a 26-year-old "open university" student who has a genuine, awkward, unappeasable hunger for literature. The two of them conduct a passionate but entirely chaste affair. As the student, an unlettered hairdresser who blossoms under the professor's tutelage, Julie Walters conveys the stirringly old-fashioned notion that education is what allows any of us to become a human being. The film's triumph is that it makes this Victorian notion neither priggish nor musty. PG. **16, 24, 48, 93, 104, 113, 201, 210, 212, 232, 236, 303, 402, 414, 513, 530, 533, 535, 546, 548, 554, 570, 616, 625, 635, 653, 708, 709, 716, 735, 745, 774, 782, 795, 807, 830, 841, 862, 882, 887**

EXPERIENCE PREFERRED...BUT NOT ESSENTIAL—(1hr. 20m., '83) Charming minor comedy, directed by Peter Duffell, about a meek female student (Elizabeth Edmonds) who spends the summer waiting tables at a Wales resort and learns some of the facts of life among the other waiters and waitresses. The picture is no more than a concentrated version of high-class British TV (a sort of "Downstairs, Downstairs"), but the anecdotes have just enough acid strength to lift them beyond gentility. A pleasant movie. PG. **90, 559**

★**FANNY & ALEXANDER**—(3hrs. 20m., '83) In Swedish, Eng. subtitles. Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restauranteur Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. PG. **535, 558, 849**

★**HEART LIKE A WHEEL**—(1hr. 53m., '83) Jonathan Kaplan's dandy little film about Shirley Muldowney (Bonnie Bedelia), the champion professional drag racer, offers the most convincing picture yet of the difficulties encountered by a working-class woman who asserts herself in a field dominated by men. What's wonderful about the movie is its sense of actuality—its funny, clear-sighted view of people in all their strengths and limitations. Bedelia gives a tender and shrewd performance, startlingly tough at times. In our sexually retrograde cinema, a woman with pride is still something to get excited about. Co-starring Beau Bridges as Muldowney's lover, patron, and rival. PG. **23**

HEAT AND DUST—(2hrs. 10m., '83) The best film yet from the team of Ismail Merchant (producer), Ruth Prawer Jhabvala (screenwriter), and James Ivory (director), but still not good enough. Adapting her own 1975 novel, Jhabvala has worked out a past-and-present parallel structure that is more cumbersome than expressive. In the 1920s, the lovely Olivia (Greta Scacchi), wife of a British (colonial) administrator in India (Christopher Cazenove), grows bored with the restrictions of her life and commences an affair with the dissolute leader—the nawab (Shashi Kapoor)—of a small, independent Indian state. Sixty years later, Olivia's grand-niece Anne (Julie Christie), rootless and unmarried, haunts India, looking for traces of Olivia's life, and herself falls into an affair with a young married Indian. The movie jumps back and forth, setting out its parallels in so mechanical a way that when Olivia becomes pregnant we know that sixty years later Anne will become pregnant, too. The construction is clumpingly literary and visually static, without the rhythm or sensuousness that the story requires. Almost everything set in the present is flat, but the colonial life of the twenties is glamorous and fun. If only Kapoor's seduction of Scacchi had some heat in it, the movie might have taken off. With Nicolas Grace as an arch chatterbox. **16, 90, 97, 206, 422, 625, 657**

KOYAANISQATSI—(1hr. 27m., '83) A non-verbal film based on the ancient Hopi word meaning "life out of balance." Dir. Godfrey Reggio, music by Philip Glass. **51**

KRIEG UND FRIEDEN/WAR AND PEACE—(1hr. 25m., '83) Filmmakers Heinrich Böll, Volker Schlöndorff, Alexander Kluge and Stefan Aust, combining documentary and narrative footage, express their concern over the U.S. deployment of nuclear weapons in Western Europe. **3**

LA BALANCE—(1hr. 42m., '83) In French, Eng. subtitles. Reviewed in this issue. R. **56**

★**LA NUIT DE VARENNES**—(2hrs. 38m., '83) A brilliant and emotionally satisfying historical entertainment, directed by Ettore Scola. It is June 20, 1791, the night the desperate Louis XVI, accompanied by Marie Antoinette, the dauphin, and his sister, broke for the border, hoping to flee the Revolution. (They were arrested in the town of Varennes, brought back to Paris, and subsequently guillotined.) Eager to be on hand and get it all down for posterity, the writer Restif de la Bretonne (Jean-Louis Barrault) sets off in hot pursuit, and along the way he meets some of the choice spirits of the age—the ardent democrat Thomas Paine (Harvey Keitel), an aging but still gallant Casanova (Marcello Mastroianni), the (fictional) lady-in-waiting, Comtesse Sophie de la Borde (Hanna Schygulla), and a variety of other representative late-eighteenth-century-types. As they travel through the countryside our celebrities debate the issues of the Revolution, yet the movie remains charming and funny. It's essentially about a social experience—*Ragtime* on wheels. Restif, a democratic man, is the film's hero, yet the director cannot conceal his love for the privileged sensualists of the *ancien régime*. It's a richly ambiguous, nostalgic movie. The late Sergio Amidei worked with Scola on the screenplay. R. 5

★**LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly besieged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. R. 6

★**LOCAL HERO**—(1hr. 50m., '83) The Scottish writer-director Bill Forsyth (*Gregory's Girl*) has created a mood of lulling whimsy that grows in strength as the movie goes on. Mac (Peter Riegert), a competent but buttoned-up-tight young oil executive from Houston, is sent by his boss, the half-mad corporate genius Happer (Burt Lancaster) to buy (lock, stock and barrel) a small Scottish village, Ferness, in order to turn it into an oil refinery. Arriving at the place, Mac falls under a spell. He's wandered into a peaceable kingdom, a place of wonders. Shooting stars and the northern lights throb in the night; an (apparent) mermaid with a degree in marine biology rises from the sea; and Mac loses his will to dominate. Forsyth explains nothing, never prepares a joke, and never comments on it after he's made it. The incongruities pile up, but in the end they join together for us in a kind of harmony. We're teased out of our sense of rationality by the consistency of Forsyth's errant view. When Happer arrives at the end, in one of the truly magical moments in recent movies, the triumph of Ferness is complete. *Local Hero* is *Brigadoon* without bagpipes and men dancing in tartans—a triumph of originality. With Peter Capaldi and Denis Lawson. 58

LONELY HEARTS—(1hr. 35m., '83) In this prizewinning Australian film, a middle-aged piano tuner (Norman Kaye) and a thirtyish virgin (Wendy Hughes) fumble their way towards sex and romance. Director Paul Cox and screenwriter John Clarke have captured the crabby irritability of lower middle class life, the crankiness of people who have achieved gentility but not style, who have cut themselves off from the life of the senses without having the energy to satisfy themselves in any other way. Cox is sympathetic to this milieu, but also gently satirical. It's been made with superior delicacy and skill—a fine movie to see if you're feeling a bit run-down and need something that's no more jarring than another cup of tea. R. 11

★**NEVER CRY WOLF**—(1hr. 46m., '83) Carroll Ballard, director of the classic *Black Stallion,* puts tones and shapes and textures on the screen that have never been there before. This adaptation of Farley Mowat's celebrated 1963 account of his life up north among the wolves and Eskimos is less romantic and conventionally lyrical than *The Black Stallion*. Spectacular and strikingly funny, it may be the first hip nature epic. Runty Charles Martin Smith plays the biologist deposited 300 miles north of civilization, a figure so tiny in the vast wilderness that he evokes Chaplin testing the snow with his cane in *The Gold Rush*. The biologist learns to live with the wolves and by degrees discovers that men rather than wolves are the ones depleting the caribou herds in the wilderness. Yet Ballard doesn't lean too hard on the ecological point. The movie is principally a comic adventure and an imaginative recreation of the experience of the wilderness. The best scene: when the biologist falls through the ice to the bottom of a greenish lake, looks up, and can't find the hole that would lead to air and to life. PG. 9, 70, 92, 637

NEVER SAY NEVER AGAIN—(2hrs. 9m., '83) Sean Connery returns as James Bond looking elegantly creased. Handsome lines have crept into his face, and he's been outfitted with a toupée of thinning grey hair—a distinguished-gentleman's toupée. Alas, the new rug doesn't work. Now that Connery has lost his slickness, his appearance no longer fits the lines he has to say. In recent years, he's gone way past the role of James Bond, yet writer Lorenzo Semple Jr. and director Irvin Kershner don't refashion the material to suit his distinction. Nor do they shape the material in a personal way. This Bond movie is a little too straight, and at times it seems like no more than a big, stupid, implausible action movie. On the good side, the Austrian actor Klaus Maria Brandauer, who has a face like the cleft side of a peach, brings a touch of absurdity to the role of the millionaire villain Largo. His accomplice in crime is the Nicaraguan-born ex-model Barbara Carrera, who carries out her executions in a veiled, glittery cocktail hat and red-lined black ruffles. She's the Lady Death of a thousand trash magazines made stunningly elegant. With Kim Basinger. PG. 32, 58, 83, 92, 118, 225, 402, 412, 420, 512, 519, 523, 541, 558, 567, 616, 632, 640, 648, 651, 663, 711, 719, 732, 789, 795, 807, 830, 867, 873, 878, 889

NIGHT IN HEAVEN, A—(1hr. 23m., '83) A married college instructor becomes romantically involved with one of her students who moonlights as a male exotic dancer. With Lesley Ann Warren, Christopher Atkins, Robert Logan. Dir. John Avildsen. R. 32, 234, 306, 418, 428, 602, 617, 648, 730, 806, 830, 868

OF UNKNOWN ORIGIN—(1hr. 28m., '83) A brownstone is invaded by a mysterious force. With Peter Weller, Jennifer Dale, Lawrence Dane. Dir. George P. Cosmatos. R. 41, 83, 109, 111, 118, 201, 203, 210, 235, 237, 300, 305, 401, 403, 407, 412, 420, 422, 426, 439, 512, 529, 541, 554, 567, 606, 616, 625, 632, 653, 702, 705, 710, 714, 719, 745, 777, 779, 785, 791, 800, 807, 822, 851, 866, 873, 878

PASSION—(1hr. 27m., '83) In French, Eng. subtitles. Strange, irritating, but often amusing and beautiful to look at. In Jean-Luc Godard's latest, a Polish director (Jerzy Radziwilowicz) is making a film in Switzerland that consists of recreating famous paintings by Rembrandt, Goya, and others; meanwhile, chaotic life swirls around the set—the Italian backers break in, jabbering furiously; women in the Swiss city become involved with the director; a factory owner battles with his workers. The hifalutin' artiness of the *tableaux vivants* are set off by the silent-comedy messiness of the rest of life. With Hanna Schygulla and Isabelle Huppert, both wonderful, and Michel Piccoli (as the factory owner), running around with a rose stem in his mouth. R. 86

★**PAULINE AT THE BEACH**—(1hr. 34m., '83) In French, Eng. subtitles. The plot of this brilliant erotic comedy is just as artificial as that of a Feydeau play or *La Cage aux Folles,* but Eric Rohmer, the writer-director, is the most refined of farceurs. At a Brittainy beach community, in the month of September, six characters meet, fall in love, misunderstand each other, and part. The spectacularly beautiful Arielle Dombasle plays Marion, a sort of pedantic siren with too many fluently banal ideas about life and love; Marion instructs Pauline (Amanda Langlet), her 15-year-old cousin, and falls in love with Henry (Féodor Atkine), a cultivated roughneck, while her good-looking ex-boyfriend, Pierre (Pascal Greggory), sulks on the sidelines. Characters announce their ideas about themselves and their opinions of the others and then spring into action, contradicting everything they've just said. Despite its artificial plot *Pauline* has the tangled moral complexity and perversity of life—and the same way of tripping up certainties. Beautifully photographed by Nestor Almendros. R. 86, 236

★**RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) In French, Eng. subtitles. Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu) —is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an impostor? If he's an impostor he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carrière have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. 14, 73, 88, 97, 211, 422, 534, 537, 705, 781, 821, 852

★**RICHARD PRYOR...HERE AND NOW**—(1h
34m., '83) The third in Richard Pryor's series of liv
in-concert films is not as good as the first two, but wh
cares? Even when he's not at his best, or when he
doing variations on bits he's done many times befor
he's superlatively gifted and intelligent and incred
bly quick to meet challenges from the audience
respond to tiny alterations in the mood of the evenin
What he's giving us now are the aftershocks fro
abruptly terminating more than twenty years of drin
ing and dope. He must be the least hypocritical ter
perence lecturer of all time—he can convince yo
beyond doubt that he knows the pleasures of the stu
But he knows its terrors too. In the two most brilliant
sustained routines of the movie, he impersonates
alcoholic trying to "explain" something to the polic
and a junkie justifying himself before the world at th
point of death. At his greatest, Pryor brings comec
to that point of sadness where it becomes almost u
bearable. R. 24, 33, 80, 99, 118, 205, 223, 407, 40
411, 436, 567, 613, 628, 664, 713, 732, 810, 86
875

★**RIGHT STUFF, THE**—(3hrs. 11m., '83) Phil
Kaufman's epic of the early years of the space pr
gram is great fun and, at times, exciting and beautif
but it's an epic without depth or gravity or exaltatic
of feeling. Kaufman has altered the tone of Tom Wc
fe's book somewhat—instead of irony he gives us ex
berant and goony *Mad*-magazine burlesque. Th
scenes of the astronauts and their wives are dor
straight, but much of the rest—the political maneuve
ing, the selection and testing of the men, the med
hype—comes off as juvenile satire. Kaufman has
tendency to turn everything into phantasmagoria; h
puts the camera on the floor or shoots in dee
shadow, making figures loom up suddenly or la
guish in dark corners. Despite all of the shenanigan
the performances are generally remarkable, esp
cially Ed Harris as an ambivalently patriotic and sel
promoting John Glenn and Dennis Quaid as th
cocky but irresistible Gordon Cooper. On the oth
hand, Sam Shepard, playing ace test pilot Chuc
Yeager, the chief exemplar of "the right stuff," is s
consciously "mythic" that he seems a parody of som
thing. Special effects by Jordan Belson. PG. 21, 3
37, 71, 528, 567, 732, 792, 795, 875, 878

SCARFACE—(2hrs. 50m., '83) A remake of Howar
Hawk's 1923 classic about Chicago gangster
adapted into the contemporary milieu of South Flor
da's illicit drug trade. With Al Pacino. Dir. Brian D
Palma. R. 14, 30, 70, 82, 92, 109, 201, 206, 210, 21
225, 237, 306, 401, 403, 407, 422, 427, 439, 51
528, 533, 536, 571, 601, 625, 634, 649, 653, 66
700, 705, 714, 744, 801, 819, 821, 846, 857, 86
876

STAR 80—(1hr. 44m., '83) A cold, bitter, disguste
unilluminating account of the miserable career an
ghastly death of *Playboy* centerfold Dorothy Stratte
who was murdered by her estranged husband, th
small-time Vancouver hustler Paul Snider on Augu
14, 1980. Bob Fosse, who wrote the screenpla
(adapting Teresa Carpenter's *Village Voice* cov
story, "Death of a Playmate") as well as directe
hasn't dug into the subject. He just recreates the su
face of it. As he tells it, the world of topless bar
photo studios and *Playboy* mansion parties is not onl
cheap, it's lacking in vitality and simple *interes*
These people are beneath him, and they're suppose
to be beneath us too. But that kind of disdain is sel
defeating for a dramatist. Eric Roberts, trying to
hard as Snider, opens his mouth wide and speak
every line in a clogged, slowed-down voice—it's as
thick soup had been poured over the syllables. Som
of Snider's desperation comes through, but the pe
formance is monotonous. And Mariel Hemingway
also monotonous as Dorothy. With her little-girl voic
and downy softness, she's a cuddly sacrificial lam
a victim pure and simple. With Cliff Robertson
Hugh Hefner, and Roger Rees, in a completely ne
tral performance, as a young director (i.e., Peter Bo
danovich). R. 61, 62

SUDDEN IMPACT—(1hr. 55m., '83) Clint Eastwoo
returns as San Francisco's street-wise detective Dirt
Harry Callahan, tracking down a strange, ritualisti
murderer. With Sondra Locke, Pat Hingle, Bradfor
Dillman. Dir. Eastwood. R. 37, 58, 83, 92, 109, 20
203, 204, 234, 237, 305, 307, 401, 411, 420, 42
439, 512, 523, 529, 541, 552, 554, 625, 632, 64
653, 700, 702, 710, 714, 719, 727, 747, 777, 78
790, 801, 851, 867, 873, 879, 889

★**TERMS OF ENDEARMENT**—(2hrs. 10m., '8
This funny, emotionally intense movie about a Hous
ton widow, Aurora (Shirley MacLaine), and he
daughter, Emma (Debra Winger), doesn't have a pl
in the conventional sense; it's just life moving alon
but afterwards you may be amazed by the intensity
what you've seen. As Aurora, MacLaine gives us a
indelible portrait of the ego-stiffening processes
middle-age. Like so many mothers, Aurora delude
herself into thinking that everything in Emma's lif
would fall into place if the girl only took her advice
Emma retaliates by marrying a man (Jeff Daniels) he

mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is clichéd or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken, former astronaut who lures the flirtatious prude Aurora out of her boring parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. **31, 60, 104, 210, 303, 411, 423, 426, 450, 519, 531, 537, 541, 552, 567, 603, 625, 648, 701, 708, 715, 719, 722, 746, 751, 774, 778, 782, 796, 800, 811, 830, 854, 878, 883**

ESTAMENT—(1hr. 29m., '83) The sort of excruciatingly well-meaning film one had hoped never to see—a movie in perfect taste about the end of the world. A nuclear war has been fought and America has been destroyed. But somewhere north of San Francisco a small town holds out, cut off from other survivors, bravely waiting for death by radiation poisoning. Jane Alexander, housewife and mother, holds everything together, maintaining her dignity as her children die off, one by one. The movie is so noble, so discreet, and so miserably unimaginative it makes you want to scream in boredom and irritation. The whole point about nuclear holocaust is that it wipes out the significance of any individual's death. To assert the opposite by reducing the apocalypse to the fate of a single, loving family is simply to avoid the staggering difficulties of saying anything interesting about an unprecedented human situation. Partially funded by public television's *American Playhouse.* Written by John Sacret Young, from a story by Carol Amen. Directed by documentary filmmaker Lynne Littman. PG. **50, 531**

UNDER FIRE—(2hrs. 8m., '83) The most exciting and entertaining American political melodrama in years. Nick Nolte has the pivotal role as a reckless, talented, but basically apolitical photojournalist who falls in love with the Sandanistas in Nicaragua in 1979 and agrees to fake a photograph in order to help "*la revolución.*" This act, which the film solidly endorses, is morally dubious and not dramatized clearly enough. But everything else in the movie is terrific. The director, Roger Spottiswoode, has captured the squalor and violence of civil wars; the cinematographer, John Alcott, working with filters, has made the clouds heavy purplish-black, the greens lush and dark. *Under Fire,* a superb piece of filmmaking, triumphantly combines politics and romance, public turmoil and private destiny. Also starring Joanna Cassidy as a radio correspondent who gently sheds her longtime lover, a *Time* magazine reporter, played by Gene Hackman, and takes up with the photographer. Jean-Louis Trintignant is on hand as a charming but sinister French C.I.A. operative, and the brilliant Ed Harris pops up as a mercenary who keeps killing people—a moral imbecile who doesn't even know what side he's fighting on. Screenplay by Ron Shelton and Clayton Frohman. R. **16, 32, 72, 93**

ASSA—(1hr. 46m., '83) In Russian, Eng. subtitles. Based on a Maxim Gorky play, the story of a majestic and doomed heiress of a vast family fortune, set in 1913. Dir. Gleb Panfilov. **47**

ILD STYLE—(1hr. 22m., '83) Reviewed in this issue. **38**

YENTL—(2hrs. 14m., '83) Long stretches of Barbra Streisand's ambitious first effort as a director—"a romantic drama with music"—are extraordinarily fine. Streisand and writer Jack Rosenthal have adapted Isaac Bashevis Singer's story of Eastern European *shtetl* life, "Yentl the Yeshiva Boy," with sensitivity and wit. Yentl (Streisand), a quick-witted girl who studies the Torah and the Talmud in secret (the holy books forbidden to women), cuts her hair, dons a black suit, and sets off for a new town as "Anshel," prospective yeshiva student. She makes friends with another student, the virile Avigdor (Mandy Patinkin), who never suspects that the smooth-cheeked Anshel is anything but a boy. When Avigdor's marriage to the conventionally feminine Hadass (Amy Irving) falls through, he insists that Anshel marry her. Streisand manages this comedy of tranvestitism and role reversal with amazing delicacy. Both Patinkin and Irving are superb, and the whole movie has the softly glowing look of a fable. The songs by Michel Legrand are gauzy and soft, but Streisand uses them in a new way—singing to herself through the dialogue scenes in such a way as to allow the scene to work and the song to comment on it at the same time. Cinematography by David Watkin. PG. **45, 104, 201, 206, 210, 212, 225, 235, 308, 403, 423, 447, 450, 523, 533, 541, 562, 567, 604, 616, 621, 625, 626, 648, 705, 709, 730, 756, 774, 792, 793, 807, 813, 819, 857, 863, 867, 878**

★**ZELIG**—(1hr. 30m., '83) For its entire length, Woody Allen's new film is a mock documentary, a brilliant, loving parody of the approved "serious" style of historical film investigation, complete with stock footage (some real, some faked), archive photos (ditto), and interviews with savants of today (Saul Bellow, Susan Sontag, Irving Howe, and Bruno Bettelheim, appearing as themselves). The subject? A certain legendary figure of the twenties—Leonard Zelig (Woody Allen), a man with so little self-confidence that when he meets someone he *becomes* that person. Quickly dubbed "The Human Chameleon," he is exploited by greedy rivals and fussed over by eager psychiatrists. This strange fantasy emerges from the apparatus of "truth"—the formulas and clichés of documentary. He's made a funny and sad parable—a kind of drastic metaphor for the actor and comedian—but the movie is too mild and whimsical to be great. Allen never lets us get close to Zelig's terrifying situation; the emotions of the story are hidden by the layers of parody. With Mia Farrow as a pioneering psychoanalyst. PG. **46, 570, 663, 717, 746**

Revivals

ALICE'S RESTAURANT—(1hr. 50m., '69) A lively, colorful expansion of Arlo Guthrie's satirical hit record about hippie life in New England in the late sixties. It contains some hilarious scenes and some touching ones. Dir. Arthur Penn. **13**

ALLEGRO NON TROPPO—('77) In Italian, Eng. subtitles. A playful satire on *Fantasia* with occasionally charming animation and musical match-ups but marred by dreadful comic interludes with live performers. Dir. Bruno Bozzetto. **39**

BAD DAY AT BLACK ROCK—(1hr. 22m., '55) The taut, thrilling tale of one terror-filled day in the life of a tiny desert town, with a mysterious stranger at the center of the action. Fine performances by Spencer Tracy (minus an arm) and Robert Ryan. Dir. John Sturges. **7**

BARRY LYNDON—(3hrs. 4m., '75) One of the most beautiful and boring films ever made, based on the Thackeray novel. It's almost worth seeing for the scenery, but Ryan O'Neal, Marisa Berenson, and Stanley Kubrick's direction make it seem even longer than it is. **2**

BOUND FOR GLORY—(2hrs. 27m., '76) A spirited biographical story of folksinger-composer Woodie Guthrie, acted beautifully by David Carradine. Director Hal Ashby and photographer Haskell Wexler have made an extraordinary visual achievement in recreating the look of the Depression. The Guthrie free spirit and the sad but vibrant era become meshed. **13**

CONFORMIST, THE—(1hr. 55m., '71) In Italian, Eng. subtitles. In Bernardo Bertolucci's greatest movie, Jean-Louis Trintignant plays the repressed homosexual whose greatest desire is to appear "normal," and who joins the Italian Fascists in the thirties. But the movie isn't psychological drama—it's a sweeping, lush, almost voluptuous evocation of an entire era. With Dominique Sanda and Stefania Sandrelli. From a novel by Alberto Moravia. **2**

GALLIPOLI—(1hr. 50m., '81) A lyrical and anecdotal movie about two young Australians, Archy (Mark Lee) and Frank (Mel Gibson), both fleet-footed runners, who escape the boredom of barely settled Western Australia and meet their destiny in the Gallipoli campaign of World War I. The theme is familiar—the needless slaughter of valiant youth—and the movie has a few too many typical incidents. The director, Peter Weir, doesn't have much dramatic sense, but visually the movie is very striking. **39**

GILDA—(1hr. 50m., '46) An amusing and sinister triangle drama with Glenn Ford and George Macready fighting for the favors of Rita Hayworth as the dazzling heroine, who at one point sings "Put the Blame on Mame" in a self-mocking sexy way. Some critics think the romance here is really a crypto-homosexual one between the two men, so you may want to watch all the business with the walking stick. Dir. Charles Vidor. **10**

GREGORY'S GIRL—(1hr. 31m., '82) A charmingly innocent comedy about teenagers in a "new town" outside Glasgow, Scotland. Gregory (Gordon John Sinclair), a boy who has grown six inches in the last year and doesn't know what to do with his long legs, falls in love with a blonde girl (Dee Hepburn) at his school. She is so athletic that she gets on the boys' soccer team, which no one seems to mind much. Gregory pursues her gamely, repairing to his ten-year-old sister for advice. Writer-director Bill Forsyth has either created a fantasy world or discovered a corner of the globe where children grow up normally; the movie is sweet, benign, often very funny. With Clare Grogan. **11, 13**

IN THE REALM OF THE SENSES—(1hr. 55m., '77) In Japanese, Eng. subtitles. Nagisa Oshima's art film about sexual obsession suffers from the facts that Oshima is not very strong on art, less than secure with film, and wholly unconvincing about sex. The film does not even work as pornography, only as something weird and unwholesome, on the border between the repellent and the riduculous. **5**

IT'S A WONDERFUL LIFE—(2hrs. 10m., '83) Frank Capra's masterpiece, a wrenching drama about a man who thinks his life is worthless, and then, returning to his hometown when dead, sees what the place would have been like without him. The fantasy has elements of an idyll and a nightmare, mysteriously intertwined. With James Stewart and Donna Reed. **10**

LA RONDE—(2hrs. 6m., '50) The premier director of romantic regret, Max Ophuls, conducted this *valse triste,* an adaptation of Arthur Schnitzler's play of the folly and blind chance of love. Each actor loves someone else who loves someone else who. . .—you get the idea. The cream of the French actors of the time make up the cast—Simone Simon, Danielle Darrieux, Simone Signoret, the equally luscious Gérard Philipe, and Fernand Gravey. Jean-Louis Barrault, in an amusing send-up of his super-sensitive persona, murmurs soulfully, "The moon. . .the stars. . .take off your dress." The bittersweet music-box waltz music is by Oskar Strauss. **95**

MAGIC FLUTE, THE—(2hrs. 15m., '75) In Swedish, Eng. subtitles. Ingmar Bergman's enchanting version of the Mozart opera suggests that he should take more frequent holidays from anxiety, despair, and "the God question." Musically, the performance is a little stodgy, but Bergman's staging is fluid and intimate in a way that opera on stage could never be, and Mozart's drama of the trials of love emerges with clarity and force. People who have never stepped into an opera house have been enthralled by this film. **39, 574**

MON ONCLE—(2hrs., '58) A young boy has more affection for his uncle than for his own parents. Jacques Tati directs and acts. **95**

REAR WINDOW—(1hr. 52m., '54) The Hitchcock classic about prurience, spying, and sexual fear, reissued after being held off the market for two decades. James Stewart is the photographer with the broken leg who sits at his back window spying on his neighbors across the courtyard; Grace Kelly his "too perfect" fiancée in organdy and pearls, who turns out to have a considerable taste for adventure; Thelma Ritter a smart working-class nurse; Wendell Corey a skeptical cop and Raymond Burr a pitiably human murderer. The movie's restricted-point-of-view-strategy is justifiably famous; yet, on re-viewing it after many years, what's more surprising is the psychological density and coherence of the whole movie. What's happening in Stewart's life—his fear of his sexually aggressive girlfriend—is uncannily echoed, amplified, and commented on by the events across the courtyard. Screenplay by John Michael Hayes, from a story by Cornell Woolrich. **16, 57, 88, 206, 231, 418, 422, 523, 528, 541, 604, 616, 625, 648, 700, 723, 745, 781, 821, 846, 857, 876**

RED RIVER—(2hrs. 5m., '48) One of the greatest of all Westerns. John Wayne and Montgomery Clift fight out an Oedipal drama during a long cattle drive. Superbly intelligent, funny, and exciting. With Joanne Dru, a bit overwrought as a frontier woman. **2**

RICHARD III—(2hrs. 38m., '56) Laurence Olivier enjoys himself thoroughly as the evil, humpbacked, spider of a king in this version of Shakespeare's play. His grotesque, magnetic performance is spellbinding, but unfortunately gets no competition from the rather pale supporting cast, which includes John Gielgud as the unfortunate Duke of Clarence and Claire Bloom as the Lady Anne. **89**

SEARCHERS, THE—(1hr. 59m., '56) Arguably John Ford's greatest film—certainly his most influential. John Wayne returns to Texas from a scouting trip and spends years searching for his niece, who has been captured by the Comanches. Epic in scope, with scenes of overwhelming intensity, including the single most scary Indian raid (entirely done through suggestion) ever put on film. With Ward Bond, Jeffrey Hunter, Vera Miles and Natalie Wood. **2**

SHAMPOO—(1hr. 50m., '75) Probably the most successful American satire of the seventies. A straight Beverly Hills hairdresser (Warren Beatty) races from bed to bed, servicing the city's wealthy women, who depend on his ministering hands for their morale. He's a saint, a buffoon, and finally a loser—everyone is moving up the social ladder but him. With Goldie Hawn, Julie Christie and Jack Warden. Dir. Hal Ashby. **96**

STALAG 17—(2hrs., '53) A juicy, sizzling comedy-melodrama of G.I. life in a German prison camp in World War II. Better and more exciting than the Broadway play on which it was based. With William Holden, Robert Strauss, Harvey Lembeck, Otto Preminger and Sig Ruman. Dir. Billy Wilder. **7**

THEATER

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Broadway

Previews and Openings

Monday, December 5

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. Previewing now prior to a 12/11 opening. Mon.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Brooks Atkinson Theater,** 256 W. 47th St. (245-3430). 2 hrs., 25 mins. All major credit cards.

PEG—Peggy Lee stars in a musical described as a memoir detailing her early childhood in North Dakota through her adult years. Book by Ms. Lee and William Luce; music by Paul Horner; directed by *Robert Drivas. Previewing now prior to a 12/14* opening. Mon.-Sat. at 8, $30-$40; Sat. at 2, $27-$37.50; Wed. at 2, $22.50-$32.50. **Lunt/Fontanne Theater,** 205 W. 46th St. (586-5555). 2 hrs. All major credit cards.

Wednesday, December 7

HEARTBREAK HOUSE—Rex Harrison stars in a revival of the George Bernard Shaw play, with Rosemary Harris, Amy Irving, Philip Bosco, Dana Ivey, Stephen McHattie, Jan Miner, Bill Moor, and William Prince; directed by Anthony Page. Previewing now prior to a 12/7 opening. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, all $27.50 (except Sat. eve. which is $30). All previews are $21 (except Sat. eve. which is $24). **Circle in the Square,** 1633 Bdway (581-3270). All major credit cards.

Thursday, December 8

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer. Previewing now prior to a 12/29 opening. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $27.50-$45. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hrs., 10 mins. All major credit cards.

Now Playing

AMEN CORNER—Rhetta Hughes stars in a musical based on James Baldwin's book about a woman who becomes a preacher in Harlem in order to earn a living; directed by Philip Rose; music by Garry Sherman; lyrics by Peter Udell. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $30-$40; Wed. at 2, $20-$30. **Nederlander,** 208 W. 41st (921-8000). 2 hrs., 20 min. All major credit cards. (Closed).

AMERICAN BUFFALO—Al Pacino stars in David Mamet's comedy-drama which was a sell-out off-Broadway in 1981 and '82. It's about three losers plotting a robbery in their usual inept manner, led by Pacino who fancies himself a big-time operator; directed by Arvin Brown. With J.J. Johnston and Bruce MacVittie. Mon.-Thurs. at 8, Sat. at 2, $25-$32.50; Fri. & Sat. at 8, $27.50-$35; thru 12/17. **Booth,** 222 W. 45th St. (239-6200). 1 hr., 50 mins. All major credit cards.

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of impending parenthood on three couples. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Elizabeth Franz, Peter Michael Goetz, Elizabeth Ward, J. Patrick Breen, Kathleen Widdoes. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$33; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$28. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards.

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CARMEN—*(La Tragedie de Carmen)* The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwrights Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $10-$40. **Vivian Beaumont,** Lincoln Center, 65th St. & Broadway (874-6770). 82 mins. (No intermission.) All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DOONESBURY—A musical adapted from Garry Trudeau's comic strip, to which he has written the book and lyrics; music by Elizabeth Swados; directed by Jacques Levy; choreography by Margo Sappington. Kate Burton, Mark Linn-Baker, and Gary Beach head the cast. Trudeau proves himself an effortlessly clever lyricist, using nicely double-edged humor. And Levy has directed deftly, resourcefully building pyramids of comic detail upon detail. Laura Dean's enchanting Boopsie almost steals the show. Tues.-Thurs. at 8, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $18.50-$28.50. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 20 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. All major credit cards. ●

42ND STREET—Millicent Martin, Jerry Orbach, Karen Ziemba, and Lee Roy Reams in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic Theater,** 247 W. 44th St. (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

THE GLASS MENAGERIE—Jessica Tandy and Amanda Plummer star in a revival of Tennessee William's play; directed by John Dexter. Also in the cast are John Heard and Bruce Davison. Tues.-Thurs. at $20.50-$29.50; Fri. at 8, $27-$35; Sat. at $29.50-$37.50; Wed. at 2, $19.50-$27.50; Sat. at 2 Sun. at 3, $24.50-$32.50. **Eugene O'Neill Theate** 230 W. 49th St. (246-0220). 2 hrs., 30 mins. All maj credit cards.

MARILYN—*An American Fable.* A new music about the life and times of Marilyn Monroe, with boo by Patricia Michaels, music and lyrics by Jeann Napoli, Beth Lawrence, Doug Frank, Gary Portno and Norman Thalheimer. Alyson Reed and Scc Bakula are seen in the roles of Marilyn Monroe ar Joe Di Maggio. Mon.-Sat. at 8, $30-$45; Sat. at $25-$40; Wed. at 2, $20-$35. **Minskoff,** 200 V 45th (869-0550). 2 hrs., 15 mins. Credit cards.

MY ONE AND ONLY—Tommy Tune plays a flyir ace and Twiggy an aquacade star who once swam th English Channel in a musical production (music ar lyrics from nine shows by George and Ira Gershw —book by Peter Stone and Timothy S. Mayer), stage and choreographed by Thommie Walsh and Tomm Tune. A feast for eyes and ears! Tues.-Sat. at $25-$45; Wed. at 2, $20-$35; Sat. at 2, Sun. at $23-$40. **St. James,** 246 W. 44th St. (398-0280). hrs., 30 min. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Priz winning drama, starring Anne Pitoniak and Kath Bates, about a mother's valiant effort to save he daughter's life after she says "I'm going to kill m self!" The play is honest, uncompromising, luci penetrating, well-written, dramatic, and unmanipul tively moving. There is devastating psychological a curacy and nothing seems contrived. Directed b Tom Moore. Tues.-Thurs. at 8, Sat. at 2, Sun. at $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at $20-$30. **Golden Theater,** 252 W. 45th (239-620 90 min. (no intermission). All major credit cards.

NINE—*Sergio Franchi stars in a musical with book b* Arthur Kopit, based on the Fellini film *8 1/2,* set i a spa, focusing on a decadent film director caught i a midlife crisis, and the 21 women in his life. Ve pleasurable music by Maury Yeston; directed an choreographed with endless resourcefulness b Tommy Tune. With Liliane Montevecchi, Eileen Ba nett, Taina Elg, and Wanda Richert. Mon.-Sat. at $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$4 **46th St. Theater,** (221-1211). 2 hrs., 45 min. A major credit cards. ●

OH! CALCUTTA!—Long-running erotic music comedy; sketches by Jules Feiffer, John Lenno Leonard Melfi, David Newman, Robert Benton, Da Greenburg, Sam Shepard, Sherman Yellen. Directe by Jacques Levy, with choreography by Margo Sa pington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hr All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival the Richard Rodgers/Lorenz Hart/George Abbo 1936 *musical; directed by George Abbott, chore* graphed by George Balanchine and Donald Saddle with addditional choreography by Peter Martin Featured are Dina Merrill, George S. Irving, La Teeter, George de la Pena, and Christine Andrea Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 25 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio plays, *International Stud, Fugue in a Nursery,* an *Widows and Children First,* with Jonathan Hada and Jared Martin. Mon.-Sat. at 8; Wed. & Sat. at $19.50-$35. Philip Astor plays Arnold at the mat nees. An amusing as well as moving trio of pla *about the homosexual* world. Chevi Colton, Pa Joynt, Diane Tarleton, Susan Edwards, and Christ pher Collett complete the cast; directed by Pete Pope. **Helen Hayes Theater,** 240 W. 44t (944-9450). 3 hrs., 30 mins. Major credit cards. ●

YOU CAN'T TAKE IT WITH YOU—Eddie Alber George Rose, Colleen Dewhurst, and Frances Ster hagen in a revival of the Moss Hart/George S. Kau man comedy; directed by Ellis Rabb. Tues.-Thurs. 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at $27.50-$37.50; Wed. at 2, $22.50-$32.50. **Ply mouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. A major credit cards.

ZORBA—Anthony Quinn stars in the title role of a ne production of the musical; book by Joseph Stei based on the Kazantzakis novel; music by Joh Kander; lyrics by Fred Ebb. Lila Kedrova, Robe Westenberg, Taro Meyer, Debbie Shapiro are in th cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$4 Wed. at 2, $17.50-$37.50. **Broadway Theate** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. A major credit cards.

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Off Broadway

AND A NIGHTINGALE SANG—C. P. Taylor's comedy concerning a family in the north of England during WW II; directed by Terry Kinney. Mon.-Sat. at 8, Wed. & Sat. at 2; $23.50-$27.50. **Mitzi E. Newhouse Theater,** 150 W. 65th in the Vivian Beaumont Theater Building (799-9100).

BABY WITH THE BATHWATER—Christopher Durang's play about a woman who wants to be either a good mother or a best-selling novelist; directed by Jerry Zaks. With Kate McGregor-Stewart, W.H. Macy, Leslie Geraci, and Christine Estabrook. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Playwrights Horizons Studio Theater,** 416 W. 42nd (279-4200).

BECKETT'S PLAYS—*Ohio Impromptu, Catastrophe,* and *What Where,* featuring Alvin Epstein; directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

BHUTAN—Jane Stanton Hitchcock's comedy about two couples making a pilgrimage to a Buddhist shrine in the Himalayas; directed by John Bird. Wed. & Thurs. at 8, Sun. at 7 Wed.-Sat. at 8, Sat. at 2, Sun. at 3; $10-$12.50. **South St. Theater,** 424 W. 42nd (279-4200).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14-$18. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FRIENDS—Samm-Art Williams's comedy about a woman's endeavor to keep her blind husband and her blind boyfriend, both living with her, separated until she decides which of the two she really loves; directed by Mikell Pinkney. Wed.-Sat. at 8; Sat. at 3, Sun. at 4; $6-$8; thru 12/30. **Billie Holiday Theater,** 1368 Fulton St., Bklyn (636-0919).

FULL HOOKUP—Drama, by Conrad Bishop and Elizabeth Fuller, about the fact and fiction surrounding a crime of passion in a midwest trailer park; directed by Marshall W. Mason. Tues.-Sat. at 8, Sun. at 3 & 7, Sat. at 2. No. perf. 12/25 & 1/1; $0-$22.50; 12/13-1/22. **Circle Repertory,** 99 Seventh Ave. So. (924-7100).

GREATER TUNA—Ron Lee Savin and Michael Jeter star in a new comedy about Texas's third smallest town, written by Jaston Williams, Joe Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18; thru 12/31. **Circle in the Square,** 159 Bleecker St. (254-6330). ●

THE JEWISH GYPSY—Yiddish musical starring Mary Soreanu which follows the romance between a gypsy girl and a young rabbi, with book by Mordechai Mandel; music and lyrics by Martin Moskowitz and Moshe Sachar; directed by Michael Greenstein (English narration). Wed., Thurs. & Sun. at 2; Sun. at 5:30; Wed. at 8, & Sat. at 8:30; $12.50-$19.50; thru 12/26. **Town Hall,** 123 W. 43rd (921-9442).

THE KILLING OF SISTER GEORGE—Revival of Frank Marcus's black comedy, starring Aideen O'-Kelly and Cynthia Dozier; directed by Allen Belknap. Story concerns the private life of a popular English radio soap-opera star. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22. **Roundabout/Susan Bloch Theatre,** 307 W. 26th (242-7800).

THE LADY AND THE CLARINET—Stockard Channing stars in a Michael Cristofer play about a woman who hires a clarinetist (Jay Dryer) to play at a dinner she has prepared for two; directed by Gordon Davidson. With Kevin Geer, Paul Rudd, and Josef Sommer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $19.50-$24.50. **Lucille Lortel Theater,** 121 Christopher St. (924-8782).

LEFTOVERS—Improvisational theatre piece written, staged, and performed by Marcia Kimmell, Deah Schwartz, and Anne Wilford, about the ups and downs of a compulsive eater; directed by Barbara Harris. Thur., Fri. at 8, Sat. at 7:30 & 10, Sun. at 3 & 5:30; $12. **AMDA Theater,** 2109 Broadway (787-5300).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

PAINTING CHURCHES—Tina Howe's play starring George N. Martin, Elizabeth McGovern, and Marian Seldes, directed by Carole Rothman, moves up to off-Broadway after a very successful run downtown. It's about an aristocratic family (the Churches) preparing to move out of its Boston home. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; $17.50-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

A PRIVATE VIEW—Vaclav Havel's highly deserving autobiographical work wherein the Czech playwright dramatizes his struggle for human rights in an oppressive political system; directed by and with Lee Grant. With Stephen Keep, Barton Heyman, Nicholas Hormann, Richard Jordan, and Concetta Tomei. A well designed and well-directed production—keep and Jordon are particularly good. Tues.-Sun. at 8, Sat. & Sun. at 3; $15, $18. **Public Theater,** 425 Lafayette St. (598-7150).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Lee Richardson) at a seedy but undaunted school of English for foreigners in Cambridge; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30; thru 1/8/84. **Playhouse 91,** 316 E. 91st (831-2000).

SAMUEL BECKETT'S COMPANY—The New York Shakespeare Festival/Mabou Mines production, adapted from the book, is performed as a monologue in three voices, conceived and directed by Honora Fergusson and Frederick Neumann, and starring Mr. Neumann. Tues.-Sun. at 8, Sun. at 3; $18-$8; thru 12/11. **Public/Other Stage,** 425 Lafayette St. (598-7150).

SECRET HONOR—or *Last Testament of Richard M. Nixon,* a drama by Donald Freed and Arnold Stone, with Philip Baker Hall in the lead role; directed by Robert Harders. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.50-$18.50. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Patricia Gage now stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* Downstairs, **Westside Arts,** 407 W. 43rd (541-8394). ● ●

SOUND AND BEAUTY—Two new plays, *The House of Sleeping Beauties* and *The Sound of a Voice,* both by the gifted young Chinese-American playwright David Henry Wang. In both he explores the frightening limits of love; directed by John Lone. Tues.-Sun. at 8, Sat. & Sun. at 3; $15, $18; thru 12/11. **Public/LuEsther Hall,** 425 Lafayette St. (598-7150).

TAKING MY TURN—Musical by Gary William Friedman & Will Holt, *about people in their prime,* directed by Robert Livingston; with Margaret Whiting, Tiger Haynes, Marni Nixon, Cissy Houston, Mace Barrett, Victor Griffin, Sheila Smith, and Ted Thurston. A salute to older people, this is a healthy, exhilarating gesture and the cast is a persuasive ensemble in which every member has a distinctive personality and multiple skills. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $22.50-$25. **Entermedia,** 189 Second Ave. (475-4191).

TRUE WEST—Dennis Quaid and Randy Quaid costar in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

WEDNESDAY—Sada Thompson stars in Julia Kearsley's story of a middle-aged mother in the English midlands raising two children, a 19-year-old daughter, and a troubled 15-year-old son; with Mia Dillon, John Bowman, and John Cunningham; directed by Geraldine Fitzgerald. Wed.-Sat. at 8, Sat. at 3, Sun. at 3 & 7; $10-$12. **Hudson Guild Theater,** 441 W. 26th (760-9810).

Theater Companies

AMERICAN JEWISH THEATER— In the Studio Theater, John Van Druten's *I Am a Camera,* based upon Christopher Isherwood's *The Berlin Stories;* directed by Geoffrey Sherman. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $11; thru 1/22. **92nd St. Y,** 92nd & Lexington (427-6000).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REPERTORY—Sam Shepard's *Fool for Love,* with Kathy Baker, Will Patton. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$22.50. **Douglas Fairbanks Theater,** 432 W. 42nd St. (279-4200). Chekhov's *The Sea Gull,* with Richard Thomas, Judd Hirsch, Barbara Cason. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$25; thru 12/31. **American Place Theater,** 111 W. 46th (730-9393).

CITY STAGE COMPANY—*Faust,* parts I & II, in repertory with *Big and Little/Scenes* thru 12/11 *Hamlet, Big and Little/Scenes,* 12/13-18, 12/20-25, *no performances.* Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$15. **CSC,** 136 E. 13th St. (677-4210).

CLASSIC THEATER—*The Life I Gave You,* Lui Pirandello's play written for Eleanora Duse (who d not live to perform it); directed by Maurice Edwar Wed.-Sun.; $6; thru 12/11. **Theater,** 114 W. 14th (929-8033).

COCTEAU REPERTORY—George Farquhar's ea Restoration comedy, *The Beaux' Stratagem* in rot ing repertory with Robert Patrick's *Judas* and Shak speare's *King John.* Thurs.-Sat. at 8, Sun. at 3; $8. **Theater,** 330 Bowery (677-0060).

EQUITY LIBRARY THEATER—A revival of Oliv Hailey's *For the Use of the Hall,* a comedy abou group of losers at a Long Island summer house in t middle of winter; directed by Peg Denithorne. Tue Sun. at 8, Sat. & Sun. at 2:30; thru 12/18. **Equ Library Theatre,** 310 Riverside Drive, entrance 103rd (663-2057).

FIRST AMENDMENT COMEDY THEATR Audience-suggestion improvisations, comedy revu and guest comedians. Thurs.-Sat. at 8:30 & 10: $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Comedy revue, politic satire and improvisation. Thurs. & Sun. at 7:30, Fri. 8; $4. Sat. at 8, $6. **Truck and Warehouse,** 79 E. (254-5060).

JEWISH REPERTORY THEATRE—Donald M gulies's *Gifted Children,* about an upper West Si eccentric whose daughter and artist boyfriend arri on an unexpectic visit; with Zohra Lampert, Din Manoff, and Ben Ziegler; directed by Joan V Thorne. Tues., Wed., Thurs., & Sat. at 8, Sun. at 2 7; $11-$14; thru 12/25. **Theater,** 344 E. 14th (674-7200).

LA MAMA E.T.C.—Michael Tremblay's *Damnee M non, Sacree Sandra* is a monologue between a n and a transvestite; with Priscilla Smith and Ray Wi directed by George Ferencz. Wed.-Mon at 8; Sun. 3; $10. **Theater,** 74A E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Dana Coen's *Sy pathy,* a tale of a family sitting shiva, set in the Lo Island living room of a young widow; directed Steve Albrezzi. With Laurie Heineman and Berna Barrow. Wed.-Sat. at 8, Sun. at 3; $8; thru 12/4. **Li Theater,** 422 W. 42nd, 3rd floor (239-0827).

NEGRO ENSEMBLE COMPANY—*Puppetplay,* Pearl Cleague, is the first play of the company's 17 season. Phylicia Ayers-Allen and Seret Scott star two women who derive emotional security and pe sonal comfort from a life-size puppet; directed Clinton Turner Davis. Tues.-Fri. at 8, Sat. at 3 & 8: Sun. at 2:30 & 7:00; $12-$17; thru 12/18. **Theat Four,** 424 W. 55th 246-8545

NEIGHBORHOOD GROUP THEATER—*Sex Manners,* two one-act plays directed by Kathryn B lou. August Strindberg's *Playing With Fire* with rone Power Jr., Bader Howar, and Mart McChesn also Frank Gagliano's *The Commedia World of L cadio B.,* with Lee Elkins, Gail Bearden, and B Mosley. Wed.-Sun. at 8; $6. **Neighborhood Pl house,** 420 W. 42nd St., top floor (279-4200).

N.Y. ART THEATRE—William S. Burrough's *Nak Lunch* and F. Scott Fitzgerald's *The Basil and Jo phine Stories;* both adapted and directed by Don Sanders. 12/15 at 8, 12/16 at 8 & 10, 12/17 at 10 *Naked Lunch.* 12/8 & 9, 16 & 17 at 8 for *Basil* e $10. **Institute,** 116 E. 14th St. (228-1470).

NUESTRO TEATRO—Rene Marques's *Los So Truncos,* in repertory with Federico Garcia Lorc *La Casa de Bernarda Alba;* in Spanish; directed Luz Castanos. Fri. & Sat. at 8, Sun. at 3; thru Dece ber. **St. John's in the Village,** 224 Waverly (675-6742).

PLAYWRIGHTS HORIZONS—Mainstage: Wen Wasserstein's comedy, *Isn't It Romantic,* with L Banes, Betty Comden, Jo Henderson, Jerry Lanni Steven Pearlman, Tom Robbins, Cristine Rose, a Chip Zien. Story is about two contemporary N York women struggling with love and career; rected by Gerald Gutierrez. Tues.-Fri. at 8, Sat. a & 10, Sun. at 3 & 7; $15-$18. **Theater,** 416 W. 42 (564-1235).

PLAYWRIGHTS PREVIEW PRODUCTION Barry Corbin's *Throckmorton, TX, 76083* is part o double bill, deals with small-town Texas life, and directed by Joe Nunnaly. The curtain opener is Da Mamet's *The Sermon,* about a clergyman wrestli with modern morality, directed by Larry Conr Wed.-Sat. at 8, Sun. at 3 & 7; $8; thru 12/11 (no pe 12/10). **Hartley House,** 413 W. 46th (289-2168

REPERTORIO ESPANOL—Ricardo Talesnik's *Quiero a Las Dos,* Carlo Gardel's *El Dia Que Quieras;* Amandeo Vives's zarzuela (comic operett *Dona Francisquita,* a tribute to the mythical and et nal Madrid; Lorca's *La Zapatera Prodigiosa;* in Sp ish in rotating repertory; $8-$10; call for times a dates. **Gramercy Arts Theatre,** 138 E. 2 (889-2850).

RIDICULOUS THEATRICAL COMPANY—*Gal* a modern tragedy, written and directed by, and st ring Charles Ludlam, is about Maria Magdale Galas, *the greatest singing actress of the 20th c*e tury. Wed., Thurs., Fri., & Sun. at 8; Sat. at 7 & 10; $ **Theater,** One Sheridan Sq. (691-2271).

IVERSIDE SHAKESPEARE COMPANY—*The Tempest,* with Bertram Ross as Prospero, and a cast of 19 actors; directed by Robert Mooney. Wed.-Sun. at 8, Sat. at 2; thru 12/11. **Center,** 86th St. & Amsterdam Ave. (877-6810).

OYAL COURT REP—Phyllis Craig's *Bargain for Murder,* Wed. & Thurs. at 8; *It's Against the Law,* Fri. & Sat. at 8, Sun. at 3; *An Evening of One-Acters:* John Guare's *The Loveliest Afternoon of the Year,* Robert Perring's *Reunion,* and Michael Weller's *At Home* (12/4-14). Sun. at 7:30, Mon. & Wed. at 8, Tues. at 6 & 8. **Theater,** 301 W. 55th (997-9582).

OHO REPERTORY—Ingmar Bergman's *The Wood Painting* and Gertrude Stein's *Yes Is for a Very Young Man.* Thurs., Fri. at 8, Sat. at 6 & 9:30, Sun. at 4; 12/1-4, 8-12. 12/8-12, 15-18, Kenneth Koch's *Bertha, Queen of Norway* and John Arden's *The Business of Good Government.* 12/15-18, *Bertha, Queen of Norway, The Business of Good Government,* and *George Washington Crosses the Delaware.* **Theater, 19 Mercer St. (925-2588).**

3TH ST. THEATER—Tues., Sat., & Sun. at 9:30, Fri. at 7:30: Israel Horovitz's *The Indian Wants the Bronx.* Wed., Thurs. & Fri. at 9:30, Sun. at 7:30: Israel Horovitz's *Line.* Mon. at 9:30, Thurs. at 7:30, Ren Draya's *The Mothers.* Tues. & Wed. at 7:30, Sat. at 5: Edward Portnoy's *In the Waiting Place.* Fri. & Sat. at 7:30, Sun. at 5: *Make the Music Happen Again,* musical by Tim Minikel & Bob Solomon. Admission $6. **13th St. Theater,** 50 W. 13th St. (675-6677).

VEST SIDE REPERTORY THEATRE—Oscar Wilde's *The Importance of Being Earnest,* directed by Andres Castro. Fri.-Sun. at 8, Sun. at 3; thru 2/12/84; $6. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ND THE BEAT GOES ON—Musical revue creating a variety of styles from the era that saw pop music blossom; from folk to funk. Performed by a company of eight singers, backed by a rhythm section, directed by Michael O'Flaherty; conceived by O'Flaherty and Peter Gloo. Fri. at 10:30; Sat. at 8 & 10:30. **The Silver Lining,** 349 W. 46th (245-5100).

3YE—Robert Liebowitz's play about a Brooklyn family and their struggles to communicate with one another. With Oscar Stokes, Marianne McNamara, Dorothy Hall, John Dinello, Susan Solow, and Francis Callahan. Thurs.-Sat. at 7:30, Sun. at 4; $6; thru 12/11. **18th St. Playhouse,** 145 W. 18th St. (666-8417).

LEANING UP—Shellen Lubin in a one-woman show taken from pieces which she has written; directed by Sandy Elliott. 12/6, 7, 14-16 at 8; 12/17 at 8 & 11:15, 12/18 at 5 & 8; $10. **PSW Studio,** 243 W. 55th (864-2380).

LUB TED—Musical comedy by Jay Martel and Tim Hill, dealing with a resort where guests compete with a death squad for the use of the tennis courts; directed by Susan Schneider. Thurs.-Sat. at 8; $7.50; thru 12/17. **Westbeth Theater,** 151 Bank St. (691-2272).

ROSSFIRE—Theodore Faro Gross's mystery about the unmasking of heroism in Vietnam and at home; directed by Max Meyer. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3; $10; thru 12/18. **INTAR,** 420 W. 42nd (245-2489).

ISPATCHES FROM HELL—*A Holocaust Triptych,* Melvin Cooperman's play; directed by Ken Lowstetter. Tues.-Sat. at 8, Sat. & Sun. at 3; $6-$8; thru 12/17. **Actors Outlet Theater,** 120 W. 28th St. (869-3981).

ESIREE—Marian Rolle portrays a mother who burned her child to death "to rid him of the devil." Written by Norman de Palm; directed by Felix de Rooy. Thur.-Sun. at 8; $8; thru 1/1/84. **No Smoking Playhouse,** 354 W. 45th St. (582-7862).

ON JUAN POR LOS SIGLOS DE LOS SIGLOS—Adapted and directed by Angel Gil Orrios from the plays of Zorrilla, Madariaga, and Grau about the Don down through the ages; in Spanish. Fri. & Sat. at 8, Sun. at 7; $5; thru 12/18. **International Arts Theater,** 9 E. 16th (242-9861).

OUBLE BILL—A.M. Barlow's *Dance to the El* and *The Bicycle Riders;* directed by the author; with Helaine Hunter, Sam McMurray, Peter Marklin, and Mimi Turque. Wed.-Sat. at 8; thru 12/17; Sun. mats. at 3; $6. **New Vic Theater,** 219 Second Ave. (929-3567).

OUBLE FAULT—Five one-acters by new playwrights, dealing with conflicting family relationships and changing sexual values; directed by Ann Raychel, Solange Marsin, and Dario Cipani. 12/8-11 at 8; $8. **Theatre Studio,** 750 Eighth Ave. (730-0235).

ROP IN ANYTIME—Constantine Seredin's comedy, directed by Joseph Janeti. Wed.-Sat. at 8; $5; thru 12/24. **A.T.A. Theater,** 314 W. 54th St. (869-3981).

ELIZABETH REX—Or *The Well-Bred Mother Goes to Camp,* a musical, with book and lyrics by Jo Krestan, music by Beth Anderson, about a mother dealing with the discovery that her daughter is gay; directed by Jim Payne. Thurs. & Fri. 8, Sat. at 7 & 10, Sun. at 3; $10; 12/8-31. **Open Gate Theater,** 401 E. 29th (391-1880).

ENDGAME—Samuel Beckett's jab at life; directed by Jim Sheridan; with Neil Vipond, John Bennes, Thomas Delaney, and Terry Donnelly. Thurs.-Sat. at 8 Sun. at 3; $6-$8; thru 12/11. **Irish Arts Center,** 553 W. 51st (757-3318).

FIVE SHORT PLAYS—Hank Kimmel's *Double Fault;* Karen Klami's *The Knocking;* Alberto Isaac's *Coda;* Francine Storey's *The Dregs of You;* Marcia Haufrecht's *The Hallway.* Thurs.-Sun. at 8; $8; thru 12/18. **Theatre Studio,** 750 Eighth Ave. (730-0235).

GOLDEN BOY—A revival of Clifford Odet's play; directed by Ben Levit. 12/7-10 13-17 at 8; 12/10, 11, 17 at 2; $5 **Mainstage Theater,** 721 Broadway (598-7695).

HARD TO BE A JEW—Sholom Aleichem's Yiddish play with music, directed by Israel Beker. Sat. at 8, Sun. at 2 & 5:30; $8-$12. **Folksbiene,** 123 E. 55th (755-2231).

HOSTAGES—Mary Guzzy's play about resulting conflicts after an adventuresome couple kidnaps a surprised victim; directed by Melody Brooks. Thru 12/7 at 8; $8. **78th St. Theatre Lab,** 236 W. 78th (595-0850).

HOW TO BE A GREAT WRITER—Mina E. Mina directs and acts in a one-woman show based on the novels and poems of Charles Bukowski. Tues.-Sun. at 8; $8; 12/9-12/24. **Theatre Off Park,** 40 E. 35th (679-6283).

I JUST LOVE YOU, HARRY SMYTHE THE THIRD—Ken Charles's play dealing with gays as just people; directed by Ric Russell. Thurs.-Sat. at 8; from 12/2. **Cash Performance Space,** 10 E. 18th (279-4200).

JUDITH—Michael Sawyer's play about a young girl and how she copes with all the odds against her; directed by Robert Vogel. Wed.-Sat. at 8, Sun. at 7; $7; thru January. **Theater Eleven,** 16 W. 22nd (475-4975).

THE JUNGLE—Adaptation of Upton Sinclair's muckraking novel about labor practices in Chicago at the turn of the century; directed by James Niesen. Wed.-Sat. at 8, Sun. at 3 & 7; $8; thru 12/18. **Nameless Theater,** 125 W. 22nd (666-7856).

LEAD US NOT INTO PENN STATION BUT DELIVER US FROM EVIL—Two bag ladies struggle to survive on the streets of New York; directed by Charles L. Moore. Wed.-Sun. at 8; $10. Courtyard Playhouse, 39 Grove St. (620-7110).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 2 & 8, Sun. at 5; $13-$18. **Heckscher Theater,** 1230 Fifth Ave. (534-2804).

THE MAN WHO NEVER DIED—Barrie Stavis's play concerns the labor leaders who risked everything to make a better life for all the workers of the world; directed by Anne B. Wyma. 12/7-9, 14-16 at 8; $5. **Barney Auditorium,** 26-36 Stuyvesant St. (365-5493).

THE MONSTER IN MY BED—Evan Senreich's musical about two gay men and their nightmares, set in New York and Cuba; directed by Billy Cunningham. Thurs. at 8, Sat. at 10, Sun. at 7; $8; thru 1/21/84. **Stonewall Rep.,** 43 W. 13th St. (989-3909).

MOSCOW—NEW YORK—MOSCOW—Leo Zorin's play about love between an American girl and a Russian man; directed by Joseph Kapp. Tues.-Thurs. at 8, Fri. & Sat. at 7, Sun. at 3 & 7; $6. **Theater,** 743 Eighth Ave. (608-3978).

THE MOST POWERFUL PIECE—Steven Nelson's play about sex, chess, and the end of the world; directed by Dale Merchant. Thurs.-Sun. at 8, thru 12/18; $6. **N.Y.T.E.,** 62 E. 4th St. (477-4120).

MUD—Maria Irene Fornes's play about three people living well below the poverty line and out of touch with the society around them; directed by the author. Thurs.-Sun. at 8; $4; thru 12/11. **Theater for the New City,** 162 Second Ave. (580-9548).

ON TOUR—Jean Nuchtern's play is set onstage and backstage in a London theater where an American modern dance group is performing; directed by Ann MacMillan. With David Armstrong, Ilene Strickler, Ray Collins, Julie Ruth, Franz Robinson, and Meryl Goodfader. 12/7-10 at 8; 12/11 at 3 & 7:30; $6. **Actors and Directors Theater,** 410 W. 42nd (594-2370).

OPEN END—Concert revue with pianist/humorist Eugene Seaman and guests. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20. 34th St. **Theater** (Downstairs at the Empire State Bldg.), 5th & 34th (595-0351).

PAHOKEE BEACH—Leo Rost's musical tells of a 50-year-old lifeguard worrying about his age; with Ted Farlow, Nancy Deering, Sylvia Davis, Joe Mulligan. Tues.-Sat. at 8, Sun. at 3; $5. **Playhouse 46,** 423 W. 46th (245-3829).

PERICLES, PRINCE OF TYRE—John Patrick Hurley has the title role in Shakespeare's late comedy-romance; directed by Jon Teta, original music by Richard Atkins, with a cast of 30 actors, dancers, acrobats, mimes, and musicians. Thurs.-Sat. at 8, Sun. at 2; $6; thru 12/11. **Ohio Space,** 59 Greene St. (226-7341).

THE PIANO WOMAN—Juan Guerra's comic drama about a reclusive concert pianist still preparing for her first concert after 50 years; directed by the author. Mon.-Wed. at 8; $5. **Prometheus,** 239 E. 5th St. (477-8689).

ROBINSON'S MYSTERIES—Richard Robinson's evening of adult psychic illusion and visual hallucination, with co-star Jane Wymore. Thurs. & Fri. at 8:30; $7.50. **Houdini Theater,** 1026 Third Ave. (472-1228).

SAPPHO AND APHRODITE—Karen Malpede's play fusing the ancient and the avant-garde; directed by Lois Weaver, music by Roberta Kosse. Wed.-Fri. at 8, Sat. at 5 & 8:30, Sun. at 3 & 7; $12-$15. **Perry St. Theater,** 31 Perry St. (255-9186).

SERIOUS BIZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Tues.-Thurs. at 8; Fri. & Sat. at 8:30 & 11; Wed. at 5:30; $10-$16. **O'Neal's,** 147 W. 43rd (764-6200).

SISTERS—*Some Theatrical Rituals About the Nunnery.* Susan Lersch's play about a woman's discovery of her lesbianism while living in a convent; directed by Rene Savitt. Fri. at 8, Sat. at 7, Sun. at 3; $8; thru 12/11. **Stonewall Repertory,** 43 W. 13th St. (255-5493).

A SONG FOR A NISEI FISHERMAN—Philip Kan Gotanda's Japanese-American fish story, directed by Raul Aranas, with Ron Nakahara as the Nisei fisherman. Wed.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $12 $12; thru 12/18. Pan-Asian Rep at **Actors Outlet II,** 120 W. 28th (2nd floor) (255-7293).

SUCCESS AND SUCCESSION—Ronald Tavel's domestic comedy concerning a household of New York's most creative people living in a brownstone; directed by Michael Hillyer. Thurs.-Sun. at 8; $4; thru 12/11. **Theater for the New City,** 192 Second Ave. (254-1109).

THREE SISTERS WHO ARE NOT SISTERS—William Hellermann with Medicine Show has adapted Gertrude Stein's murder-mystery-comedy; directed by James Barbosa. 12/15-17 at 8:30; $5. **Theater,** 6 W. 18th St. (255-4991).

THE TEMPEST—Geoffrey Freeman directs the Washington Sq. Players; adapted by Robert Landy and Barry Spacks. 12/7, 8, 9 at 8, 12/10 at 1; $5. **Studio Theatre,** 32 Washington Pl. (598-3067).

TO GILLIAN ON HER 37TH BIRTHDAY—Michael Brady's testament to life about a ghost who tries to send her husband into the arms of a new woman; directed by Pamela Berlin; with Sarah Jessica Parker, James Rebhorn, and Richmond Hoxie. Tues.-Sat. at 8; Sun. at 2 & 7; $10-$12; thru 12/18. **Ensemble Studio,** 2nd floor, 549 W. 52nd (247-4982).

TOWARDS ZERO—Agatha Christie's mystery thriller concerns a murder which occurs during a houseparty on the coast of Cornwall; directed by Neal Weaver. Thurs.-Sat. at 8, Sun. at 3; $8; thru 12/18. **Meat and Potatoes,** 306 W. 38th St., 4th floor (564-3293).

TRADE—Robert Perring's play about a young boy from the mid-West who becomes involved in a male prostitution ring; directed by Zu Stears. Sun.-Wed. at 7:30; $8; thru 12/14. **18th St. Playhouse,** 145 W. 18th (695-2484).

UBU RIDES AGAIN—Plastic punk musical with music by John Aschenbrenner, lyrics by Stephen Policoff, book by Adam Beckerman; directed by Barbara Vann. Wed.-Sat. at 8, Sat. at 8 & 10:30; thru 12/10; $5-$7. **Newfoundland,** 6 W. 18th St. (255-4991).

THE WAGER—Mark Medoff's comedy about four graduate students in a northern California university; directed by Joseph Gilford. Tues.-Sat. at 8, Sat. at 2., Sun. at 3; $6; thru 12/10. **The Cubiculo,** 441 W. 51st (265-2138).

WAR BABIES—Musical set in 1980 Ireland, with book and lyrics by Earl Scott, music by Glen MacReady and Larry Schaffer, starring Dennis Logan. Thurs.-Sun. at 8; $6; 12/8-1/7 (1/8 at 2 & 8). **Intar II,** 508 W. 53rd (595-7560).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

MARGO BARNES/ALAN FALK—Summer landscapes/Beach and swimming pool scenes. Thru 12/17. Sachs, 29 W. 57th (421-8686).

JAKE BERTHOT—New paintings and drawings, thru 12/10. McKee, 41 E. 57th (688-5951).

REGINA BOGAT—Paintings and box constructions/Early 20th-century American art by Avery, Graves, Roszack, thru 1/4. Deutsch, 20 W. 57th (765-4722).

JOAN BRADY—Watercolors for the first time in New York, 12/6-30. Tatistcheff, 50 W. 57th (664-0907).

PAUL CADMUS—Drawings, prints, photos from 1924 to 1983, thru 12/31. Midtown, 11 E. 57th (758-1900).

DAVID CRAVEN/JUDITH HUDSON—Recent paintings/Recent works on paper and canvas. Thru 12/17. Siegel, 24 W. 57th (586-0605).

STUART DAVIS—A study of his connections with Held, Lichtenstein, Smith, Sugarman, thru 12/23. Washburn, 42 E. 57th (753-0546).

JOHN DAWSON—Parodies of Old Master paintings, thru 12/17. Segal, 63 E. 57th (486-2297).

RICHARD DEVORE/DAVID REED—Pottery/New paintings. Thru 12/10. Protetch, 37 W. 57th (838-7436).

SONIA GECHTOFF—New works, thru 12/31. Gruenebaum, 38 E. 57th (838-8245). Mon-Sat. 9:30-5:30.

STEPHEN GREENE—Expressionist "gardens of the night" using bone, music, and flower symbolism, thru 12/10. Pearl, 38 E. 57th (838-6310).

ANDREA HAHN—Bled abstractions, thru 12/17. Viridian, 52 W. 57th (245-2882).

JOHN HELD, JR.—Linocuts, some capturing the verve of the 20's, 12/6-30. Sumers, 50 W. 57th (541-8334).

RICHARD HENNESSY—Large abstract canvases and grafitti, thru 12/10. Hamilton, 20 W. 57th (765-5915).

JOAN HIERHOLZER—Industry in oils, thru 12/17. Phoenix, 30 W. 57th (245-5095).

WILLIAM HOGARTH (1697-1764)—Satires and sermons in his biting graphics of English society, thru 12/31. Donson, 24 W. 57th (245-7007).

GERSHON ISKOWITZ—Landscape series in oils, thru 12/31. del Re, 41 E. 57th (688-1843).

ALFRED JENSEN—Late works using heavily impastoed surfaces, thru 1/7. Pace, 32 E. 57th (421-3292).

PAUL JENKINS—Granular veils and washes with collaged elements, thru 1/3. Rosenberg, 20 W. 57th (757-2700). Mon.-Sat. 10-5.

CONSTANCE KHEEL—Thick layers of poured pigment, brilliantly colored geometric forms, thru 12/16. Zarre, 41 E. 57th (752-0498).

STEPHANIE KIRSCHEN-COLE/FORREST MOSES—Delicate collages of images within images/Landscapes frenzied with motion. Thru 1/4. deNagy, 29 W. 57th (421-3780).

HARRY MCCORMICK—Interiors of New York restaurants and bars, 12/6-30. Brewster, 41 W. 57th (980-1975).

MARY MCCORMICK—Eastern Long Island and the mountains of New Hampshire, thru 12/10. Gallery 84, 30 W. 57th (581-6000).

PAULA MODERSOHN-BECKER—A retrospective of 102 oils, drawings, and prints by this pioneer modernist from Germany, thru 1/7. Galerie St. Etienne, 24 W. 57th (245-6734).

TOM OTTERNESS—Recent drawings, some of primal figures, thru 12/17. Alexander, 20 W. 57th (757-3721).

CHAIM SOUTINE (1893-1943)—A retrospective including 43 paintings, 12/6-1/28. Galleri Bellman, 41 E. 57th (486-7944).

RICHARD EARL THOMPSON—Impressionist landscapes, thru 12/14. Rockefeller Collection, 63 E. 57th (593-3352).

JOAQUIN TORRES-GARCIA—Late paintings, 1938 to 1949 using pictographic systems, thru 1/28. Herstand, 24 W. 57th (664-1379).

JAMES VALERIO—Three new large figure paintings and related drawings, thru 12/10. Frumkin, 50 W. 57th (757-6655).

GEORGE WOODMAN—Floral and human forms in pastel colors, thru 1/7. Haber Theodore, 24 W. 57th (541-9393).

Madison Avenue and Vicinity

JEANNIE BAKER—A narrative series of constructions in wood, fabric, feathers of New York City, thru 12/15. Forum, 1018 Madison (772-7666).

JACOBO BORGES—Figures in ethereal settings, thru 12/10. CDS, 13 E. 75th (772-9555).

KEVIN BOYLE/ROBERT KUSHNER—Photographic portraits/New, large fabric pieces. Thru 12/24. Solomon, 724 Fifth (757-7777). Mon.-Sat. 10-6.

BRUNO CIVITICO—Allegorical realities in landscapes, still life, and figures, thru 12/21. Schoelkopf, 825 Madison (879-4638).

JOSEPH CORNELL—47 collages and constructions from 1933 to 1969, thru 12/18. Castelli Feigen Corcoran, 113 E. 79th (628-0700).

RALSTON CRAWFORD—A retrospective including his iconic views of the industrial landscape, thru 12/30. Miller, 724 Fifth (246-1625).

OTTO DIX—Satirical drawings, watercolors, and paintings by this German expressionist, thru 2/28. Sabarsky, 987 Madison (628-6281).

YUN GEE—Early modernist paintings from the 20's and 30's, thru 12/10. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

GEORGE GROSZ/HANNAH HOCK—Satirical, expressionist oils and works on paper by both. Thru 12/30. Laboetie, 9 E. 82nd (535-4865).

GEORGE GROSZ—Biting, anti-military caricatures from the 1910's and 20's, thru 12/30. Soufer, 1015 Madison (628-3225).

PAUL CESAR HELLEU (1859-1927)—Drypoints/American and European still life by Barnett, Silva, Stevens, others/American watercolors by Benson Luks. Thru 12/31. Childs, 956 Madison (772-6606).

DAVID HOCKNEY—Landscapes, still lifes, portraits, swimming pools, showers, influenced by his American sojourns, thru 12/10. Beadleston, 60 E. 91st (348-7234). Mon.-Sat. 9:30-5:30.

JERRY JACKA/CHARLES LOLOMA—Hopi Indian visions in jewelry and photos. Thru 1/7. Gallery 10, 29 E. 73rd (861-5533).

PHILIP JOHNSON—Architectural models and photos from his 1949 Glass House to the 1983 Cleveland playhouse/The Historic American Buildings Survey, a documentation. 12/5-31. Urban Center, 457 Madison (935-3960). Mon.-Sat. 11-5.

HARRIET KORMAN—Recent paintings, thru 12/24. Willard, 29 E. 72nd (744-2925).

ROBERT M. KULICKE—Still lifes, seascapes, and jewelry, thru 12/30. Davis & Langdale, 746 Madison (861-2811).

EMMA FORDYCE MACRAE (1887-1974)—Figures, beach scenes, Venice in the 20's and 30's, thru 12/17. York, 21 E. 65th (772-9155).

PRICH MATTHEWS—Luminous abstractions and collage, thru 12/30. Ericson, 23 E. 74th (737-6155).

JUAN MORAL—Powder materials on pieces of shale or granite, thru 12/15. Spanish Institute, 684 Park (628-0420). Mon.-Fri. 12-6.

MICHAEL PAVLIK/OLDRICH PLIVA—Sculptural constructions in glass/Optical glass sculpture. Thru 12/24. Heller, 965 Madison (988-7116).

PICASSO—Thirteen oils and one bronze sculpture plus Brawue, Calder, Dali, Gris, thru 12/23. Perls, 1016 Madison (472-3200).

GEORGE RICKEY—30 years of his sculpture emphasizing motion, thru 12/24. Davidson, 43 E. 78th (734-6702).

EMILIO SANCHEZ—Precisely executed architectural subjects, thru 12/24. ACA, 21 E. 67th (628-2440).

BARBARA SCHWARTZ—Cast bronze wall sculpture with colored patinas, thru 12/30. Hirschl & Adler, 851 Madison (744-6700).

VOLKER SEDING—Hand-painted photos, some of floating fruits, 12/7-23. Haime, 1000 Madison (772-7760).

SEGUI—Paris, thru 12/10. Lefebre, 47 E. 77t (744-3340).

KATSU SIMURA—Constructions and works on pa per, 12/6-2/4. Reinhold-Brown, 26 E. 78t (734-7999).

JAUNE QUICK-TO-SEE SMITH—Narrative lanc scapes in collaged oils, thru 12/17. Steinbaum, 90 Madison (734-3373).

JESSICA TCHEREPNINE—Botanical watercolor thru 12/17/Recent French acquisitions, particularl from the 19th-century, thru 12/31. Shepherd, 21 E 84th (861-4050).

EDOUARD VUILLARD (1868-1940)—Patterned i teriors, figures, portraits by this early Nabis, thru 12 7. Felicie, 141 E. 56th (752-7567). Mon.-Fri. 10-5:3 Sat. 11-5:30.

HOSSEIN ZENDEROUDI—Calligraphic paint, thr 12/31. Leila Taghinia-Milani, 1080 Madiso (570-6173).

SoHo

MURRAY ALCOSSER/RONALD AMERICA- Large color photos of still lifes/Realist situations fea turing unposed people. 12/10-1/7. Meisel, 14 Prince (677-1340).

ELEANOR ANTIN—An allegorical installation in cluding a castle, thru 12/30. Feldman, 31 Merce (226-3232).

ROBERT BEAUCHAMP/JOSEPH PICCILLO- New figurative expressionist works/The figure i metaphorical situations. Thru 12/7. Knowlton, 15 Mercer (431-8808).

NANCY BOWEN/KEN LITTLE—Clay women o painted wood constructions/Animals made fro leather goods. Thru 12/23. Caldwell, 383 W. Broad way (966-6500).

CATHERINE BRANT/DOUGLASS FREED- Sculptural fountains in ceramic and aluminum/Pre cise color abstractions. Thru 12/14. Vorpal, 465 W Broadway (777-3939). Mon.-Sat. 10-6, Sun. 1-6.

ANNA BROELL BRESNICK—Urban themes i wood, encaustic and paint constructions, thru 12/24 22 Wooster (431-6445).

SCOTT BRODIE/LEORA LAOR—Sectioned can vases contrasting abstraction and still life/Larg photo-reflections and portraits. Thru 12/10. Cutle 164 Mercer (219-1577).

JEFFREY BROSK—Recent wall constructions, thr 12/17. Hutchinson, 138 Greene (966-3066).

STEVEN CAMPBELL—Rural and domestic adve tures, thru 12/23. Toll, 146 Greene (431-1788).

SANDRA DE SANDO—Drawings and bookworks faces and features, thru 1/4. Soho 20, 469 Broom (226-4167).

LESLEY DILL—Black and white figures in water, thr 12/17. 55 Mercer (226-8513).

REVEREND HOWARD FINSTER—Naive vision based on the Bible using found objects, thru 12/10 Naive visions of the Apocalypse, thru 12/14. Ricc Johnson, 475 Broome (966-0541) / Kind, 13 Greene (925-1200).

FRANCES COHEN GILLESPIE/SHARI UR QUHART—Still lifes in interiors/Narrative tape tries. 12/10-1/7. Knowlton, 153 Mercer(431-8808)

KEITH HARING—Expressionistic works, thru 1/7 Shafrazi, 163 Mercer (925-8732).

PHYLLIS JANTO—Laminated pine sculpture/Sculp tor's drawings by Brandt, Egbert, Janto. Thru 12/18 Atlantic, 458 W. Broadway (228-0944).

THOMAS LAWSON—Moving, abstract landscape in oils, thru 1/7. Metro Pictures, 150 Green (925-8335).

BERNICE LEIBOWITZ—Translucent color, gestura drippings, thru 12/18. Pleiades, 164 Merce (226-9093).

ROY LICHTENSTEIN—Master of Pop relate themes, thru 12/31. Castelli, 420 W. Broadwa (431-5160).

LIZBETH MITTY—New York City highways in ric colors and textures, thru 12/31. Esman, 121 Sprin (334-9659).

KAZUMA OSHITA—Metal hammering, thru 12/21 Milliken, 98 Prince (966-7800).

NICHOLAS PEARSON/HELEN SOREFF—Sculp ture/Drawings. Thru 12/23. Condeso/Lawler, 7 Greene (219-1283).

PAT RALPH—Situational figure paintings, thru 12/18. Noho, 168 Mercer (966-5353).

EE SAVAGE—Acrylics and pastels, 12/8-1/15. Art & Design, 152 Wooster (777-4207).

ERA SCHUPACK/ROSA SILVERMAN—Carved urethane foam wall pieces/Open circles, shapes using natural weeds, sticks. Thru 12/18. Pindar, 127 Greene (533-4881).

ELEN SOREFF—Intensive line drawings, thru 12/23. Condeso/Lawler, 76 Greene (219-1283).

ICHOLAS SPERAKIS—Mosaic-like oils, stark black and white woodcuts, thru 12/11. Arbitrage, 99 Spring (334-9755). Wed.-Sun. 12-5.

DAN WATTS—Circular canvases with womb-like tissue images, thru 1/4. Soho 20, 469 Broome (226-4167).

HILIP WOFFORD—Symbols, images woven into an intensely painted abstract web, thru 12/14. Hoffman, 429 W. Broadway (966-6676).

AMES WOLFE—Large steel sculpture, thru 12/10. Rosenberg, 115 Wooster (431-4838).

Other

OHN ALLEN/COLIN LEE—Sculpture/Paintings. Thru 12/22. Basement, 22 Catherine (732-0770).

ARL ANDRE/MARY HEILMANN—Granite block sculpture, photos evoking his home town/Vibrant color abstractions. Thru 12/18. Clocktower, 108 Leonard (784-2084). Thurs.-Sun. 12-6.

YBIL ANDREWS/CLARE LEIGHTON—Color linocuts form the 20's and 30's/England, Gandhi in drawings and watercolors. Thru 12/9. Ryan, 452 Columbus Avenue (799-2304).

OMARE BEARDEN—Oils with collage, thru 12/17. Cordier & Ekstrom, 417 E. 75th (988-8857).

OANNE BROCKLEY—"Plumers Nightmare," a sculptural installation, thru 12/30. Windows on White, 55 White.

ANE DICKSON—Bold oil stick images, some of the city, thru 12/10. Delahunty, 291 Church (226-2519).

IETRO FORTUNA—Figurative abstraction, thru 12/23. Serra Di Felice, 295 Lafayette (334-8192).

ALERIE JAKOBER FURTH—Hitler's victims, thru 12/17. CUNY, Library, 33 W. 42nd (790-4331). Mon.-Thurs. 9-8, Fri. 9-5.

NZO PLAZZOTTA/JILL TWEED—Bronzes, drawings, and etchings of the figure by both. Thru 12/14. Poole Wills, 104 Franklin (334-9220).

OBERT RAUSCHENBERG—"Performance," his work for the stage, 12/7-22. Houghton, Cooper Union, 7th Street and 3rd Avenue (254-6300). Mon.-Sat. 12-6.

HRISTOPHER SPROAT—Painted wood sculpture and neon lamps, thru 12/30. Stoler, 13 White (966-5090).

ARBARA STRASEN—Portraiture through perceptions of the external world, thru 12/17. A.I.R., 63 Crosby (966-0799).

GROUP SHOWS

57th Street

RMSTRONG—50 W. 57th (582-8581). Works on paper by Burko, Dash, Flack, Hanson, 12/7-1/7.

REWSTER—41 W. 57th (980-1975). Latin American masters, Carrington, Tamayo, Zuniga plus a sampling of the muralists Orozco, Rivera, thru 12/10.

ITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Klinger, Martin, Redon, 12/6-1/18.

RENCH—41 W. 57th (308-6440). Mon.-Sat. 10-6. Colored wall pieces by Armstrong, Martin, Schroder, thru 12/24.

ALERIE MAEGHT LELONG—9 W. 57th (371-9077). Mon.-Fri. 10-5:30. Small scale sculpture by Arp, Brancusi, Johns, Picasso, Shapiro, thru 12/9.

EESY—50 W. 57th (245-1420). Monotypes and prints using cast and dyed paper, fabric transfer, intaglio, collage, thru 12/30.

EIDENBERG—50 W. 57th (586-3808). Arp, Botero, Natkin, Nevelson, thru 1/4.

ENNEDY—40 W. 57th (541-9600). American portrait, landscape, seascape, still life, and genre from 1770 to 1922, thru 12/30.

IARKEL—50 W. 57th (581-1909). Artists books, 12/6-31.

HOENIX—30 W. 57th (245-5095). 25th anniversary of the gallery with deKooning, Neel, thru 1/14.

UNDERLICH—41 E. 57th (724-8778). An American view from 1792 to 1961 including Church, Heade, Hopper, Remington, thru 1/31.

Madison Avenue and Vicinity

HINA HOUSE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. Chinese ceramics from 1620 to 1683, thru 1/29.

COLNAGHI—26 E. 80th (772-2266). 19th-century European drawings by Bartolozzi, Degas, Gericault, Ingres, thru 12/10.

CUCALON—145 E. 72nd (472-8741). Southeast Asian sculpture from the 12th-through the 19th-centuries, thru 12/10.

ELKON—1063 Madison (535-3940). Gallery artists from 1961 to now including Dzubas, Hall, Tucker, Witkin, thru 12/30.

FACADE—741 Madison (744-4997). Watercolors of India by Lovejoy, bronzes by Greenberg, photos by Halard, thru 1/7.

HIRSCHL & ADLER—21 E. 70th (535-8810). Realism into abstraction in American drawings from 1900 to 1940, thru 12/30.

HUTTON—33 E. 74th (249-9700). Russian Suprematist drawings by Chashnik, Malevich, Suetin, thru 12/31.

MERRIN—724 Fifth (757-2884). Ancient gems in new settings by Copley and Stark, thru 12/23.

NATIONAL ACADEMY—1083 Fifth (369-4880). Tues. 12-8 p.m., Wed.-Sun. 12-5. Artists portraits from Morse to Wyeth, thru 12/31.

NOORTMAN & BROD—1020 Madison (772-3370). Mon.-Sat. 9:30-5:30. 18th- and 19th-century English and 19th-century French drawings and watercolors, thru 12/23.

RIZZOLI—712 Fifth (397-3712). American Folk Art of the 20th-century, thru 12/31.

SILBERBERG—16 E. 79th (861-6192). Agam, Bacon, Clave, deChirico, Picasso, thru 1/1.

SOLOMON—959 Madison (737-8200). deKooning, Lichtenstein, Moore, thru 12/31.

WARD—9 E. 93rd (831-4044). Art from the Bronze Age to the Renaissance, thru 12/17.

WILDENSTEIN—19 E. 64th (879-0500). "La Revue Blanche," from 1891 to 1903 with works by Bonnard, Cezanne, Gauguin, Seurat, Vuillard, thru 12/30.

SoHo

DRAWING CENTER—137 Greene (982-5266). Works on paper by Craddock, Goodwin, Holden, Sherk, Shopis, thru 12/19.

FIRST STREET—386 W. Broadway (226-9011). The four elements by members, thru 12/28.

14 SCULPTORS—164 Mercer (966-5790). Tenth anniversary with Damon, Izuka, Kaplan, Miller, Stuart, Viney, thru 1/7.

HABER—133 Greene (505-7800). Domestic themes of the 80's, 12/6-2/6.

PRINCE STREET—121 Wooster (226-9402). Tues.-Sun. 12-6. Works on paper by Bernier, Finnegan, Levine, Trieff, thru 12/28.

SOHO CENTER—114 Prince (226-1995). Heinrichs, Keay, Mayer, Wulf, thru 1/7.

SONNABEND—420 W. Broadway (966-6160). Baselitz, Kiefer, Morris, Rauschenberg plus photos of American movie theater interiors by Sugimoto, thru 12/17.

VISUAL ARTS—137 Wooster (598-0221). Symbols of sheep, flags and men by Hakon, abstractions by Toshida and photos of buildings, tree using actual space of the gallery by Withim, thru 12/21.

WARD-NASSE—178 Prince (925-6951). Wooden carousel animals by Altshuler, primative city scenes by Klimov, abstract watercolors by Robinson, Santinelli, thru 12/15.

WESTBROADWAY—431 W. Broadway (966-2520). Wall reliefs and paper by Fuller, sensuous color abstractions by Hunt, others, thru 12/14.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Pl. (949-5666). Mon.-Fri. 9-4:45, Sat. 11-4:45. The Wodaabe people of Niger in photos, crafts, costumes, thru 1/7.

AMERICAN ACADEMY—Broadway at 155th (371-5454). Tues.-Sun. 1-4. Cottingham, Held, Longo, Marden, Rothenberg, Sorman, thru 12/18.

ARTISTS SPACE—105 Hudson (226-3970). 300 works on paper by members, 12/10-1/14.

BAUM—12 W. 37th (695-7200). Mon.-Fri. 9-5. Mixed media by Berens, Chase, Wickham, 12/7-1/20.

CITY—2 Columbus Circle (974-1150). Mon.-Fri. 10-5:30. Painting and sculpture by New York's senior citizen artists, thru 12/16.

GIBSON—205 E. 78th (772-2332). Arman, Ben, Beuys, Christo, thru 12/17.

GREY—NYU, 33 Washington Pl. (598-7603). Tues., Thurs. 10-6:30, Wed. 10-8:30, Fri. 10-5, Sat. 1-5. Highlights of the permanent collection including a focus on American Art from 1925 to 1975, thru 12/10.

HEBREW UNION COLLEGE—1 W. 4th (674-5300). Tues.-Fri. 10-5, Sun. 1-4. Eighteen artists including Baskin, Dine, Gross, Katz, Krasner, Lichtenstein, Louis, Nevelson, Weber, thru 1/6.

MARTIN—213 E. 49th (980-8104). Mon.-Fri. 10-5. Ten artists from Mexico, thru 12/23.

PARSONS—2 W. 13th (741-7758). The American Arts and Crafts Workshop, the Rambusch Studios for 85 years, 12/9-29.

PRATT MANHATTAN CENTER—160 Lexington (636-3517). Cast iron sculpture by Dusenbery, Nelson, Nonas, Pepper, Rosenquist, thru 12/23.

Photography

MARIETTE PATHY ALLEN—Female impersonators and transsexuals, 12/6-1/8. Photographics Unlimited, 43 W. 22nd (255-9678). Daily 1-7 p.m.

JUDITH ANGEL—Female figures plus Italy by Adelstein, streets of the Algarve by Lord, others, thru 1/7. Soho Photo, 15 White (638-2816). Fri.-Sun. 1-6, Tues. 7-9 p.m.

EVE ARNOLD—"In America," thru 1/7. Castelli, 4 E. 77th (288-3202).

LANGDON CLAY—Monticello plus 42nd Street, thru 1/27. Twining, 33 Bleecker (674-2070).

ARNOLD FRIEDMAN (1882-1946)/**ABRAHAM WALKOWITZ** (1878-1965)—Portraits of the 20's/Works on paper including New York City abstractions, jazz rhythms, Isadora Duncan. Thru 12/17. Zabriskie, 724 Fifth (307-7430).

FRANK GOHLKE—Aeriel views, 12/6-30. Wolf, 30 W. 57th (586-8432). Mon.-Sat. 10-6.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Thurs. 12-8 p.m., Fri.-Sun. 12-6. The mountain in the first views ever made of the Alps to satellite images of Mars/Roman Vishniac's portrait of prewar Jewish communities in Eastern Europe. Thru 1/8.

ANDRE KERTESZ—Distortions of female nudes, thru 12/17. Pace/Macgill, 11 E. 57th (759-7999).

GEORGE PLATT LYNES/BARBARA MORGAN—The male nude/Montages of dance, life, and self. Thru 1/14. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

RALPH EUGENE MEATYARD—Surreal composite images from his early career to his untimely death in 1972, thru 12/17. Prakapas, 19 E. 71st (737-6066).

GOSTA PETERSON—Twenty years of fashion, thru 12/16. American-Scandinavian Foundation, 127 E. 73rd (879-9779).

URSULA WOLFF SCHNEIDER—Germany in the 20's and 30's, thru 12/10. Ingber, 460 W. Broadway (674-0101).

AARON SISKIND—A retrospective commemorating his 80th birthday, thru 1/7. Light, 724 Fifth (582-6552).

RUTH THORNE-THOMSEN—Imaginary landscapes using a pinhole camera, thru 12/24. Pfeifer, 825 Madison (737-2055).

UNION SQUARE—32 Union Square E. (254-7526). Sat. 11-5, Sun. 11-5. Recent photos by Cuomo, Kornbluh, Turner, others, thru 1/8.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. **Museum II,** International Paper Plaza, 77 W. 45th St. (397-0605). Tues.-Sat. 10-5. Quilt National '83; thru 12/30.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Francis Lee Jaques: Artist and Naturalist; thru 1/8... Paintings of Space; thru 12/31... Theodore Roosevelt: A Natural Naturalist; thru 1/4... Origami Holiday Tree; thru 1/8.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Auspicious Spirits: Korean Folk Paintings and Related Objects; 12/8-1/22.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Spanish Art Tomorrow; thru 1/4... Paintings by Pablo Romero; thru 12/28.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... The American Artist as Printmaker; thru 1/22... Picasso the Printmaker:

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ART

Graphics from the Marina Picasso Collection; thru 1/8. ... Prints by Albrecht Dürer: Selections from the Permanent Collection; thru Dec.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Frank Lloyd Wright and the Prairie School; thru 12/31... Contemporary Continuous Pattern; thru 1/15... The Art of the European Goldsmith: Silver from the Schroder Collection; thru 1/22... The Amsterdam School: Dutch Expressionist Architecture, 1915-1930; thru 2/5.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Collection: 20th Century Sculpture; thru 12/11... Kandinsky: Russian and Bauhaus Years, 1915-1933; 12/9-2/12.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5, Tues. noon-8. Closed Fri., Sat., major Jewish holidays. $2.50; children $1.50; seniors suggested donation. Israel in Antiquity... Kings and Citizens: The History of the Jews in Denmark 1622-1983; thru 2/20... Drawings by Anna Ticho; thru 2/20... Fantasy and Form in the Hanukkah Lamp; thru 2/20... Hidden Lives: Photographs by Nodar Djindjihashvili and Albert Ben-Zion; 12/7-3/4.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Egyptian Reinstallation: Phase III... Desert Valley: Early Works from Ica, Peru; thru 2/5... Erastus Dow Palmer: A Native American Neo-Classical Sculptor; thru 1/8... J. Alden Weir: An American Impressionist; thru 1/8... Newly Acquired Drawings and Prints, thru 12/11... Peach Blossom Spring; thru 6/3... Annual Christmas Tree and Baroque Crèche Display; thru 1/8... Annual Christmas Display at the Cloisters; 12/5-1/8.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Flowers of Three Centuries; thru 1/8... Gothic Painting in Manuscripts; thru 1/15... Belle da Costa Greene: A Centenary Celebration; thru 1/22.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Vaulted Birds by Louis Agassiz Fuertes; thru 1/8... Puerto Rican Diaspora by Frank Espada; thru 1/8... Three Women, Three Islands: Photos by Lilia Fontana, Sophie Rivers, and Frieda Medin Ojeda; thru 1/8.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Children's Children: American Folk Dolls; thru 2/26.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... A Child's World: The Helen Pep Collection; thru 12/31.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily... Fred Astaire: The Television Years; 12/6-1/28.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... Painting New York; thru 4/1... Maverick in Mauve; thru 1/1... The Old Met: A Memory of Opera on Broadway, thru 6/10... Gotham in Gridlock; thru 4/1... To Visit The Queen; 12/6-4/29. **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Wed.-Sat. noon-8, Sun. 1-5. Show Stoppers: Great Moments of the American Musical; thru 1/29.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children, seniors $1.50. In Perspective, permanent exhibition on the history and development of holography... Contemporary Portrait Gallery... Light Years; thru Dec... Holography Works; 12/9-6/3.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Monumental Prints by Georg Baselitz and Rolf Iseli; thru 1/3... The Modern Drawing: 100 Works on Paper from the Museum of Modern Art; thru 1/3... Matisse: Jazz; thru 1/3.

NATIONAL ACADEMY OF DESIGN—1083 Fif
Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Su
12-5. (Free Tues. 5-8). $1.50. Artists By Themselve
Artists' Portraits From the National Academy of D
sign; thru 12/31... Bertram Goodhue, Archite
thru 12/31.

NEW MUSEUM OF CONTEMPORARY ART
583 Broadway (219-1222). Mon.-Fri. 12-6, Wed. to
Sat. 12-5:30... The End of the World: Contempora
Visions of the Apocalypse.

NEW-YORK HISTORICAL SOCIETY, Cent
Park West at 77th St. (873-3400). Tues.-Fri. 11-5, S
10-5, Sun. 1-5. $2; children 75 cents. The World
Tiffany: the Egon Neustadt Collection of Tiffa
Lamps; thru 1/29... A Celebration: American Lar
scape Painting, Genre Art and Drawing; thru 1
18... Artists' Views of Central Park, 1814-1914; th
3/11... New York Themes: Paintings and Prints
William Meyerowitz and Theresa Bernstein; thru
26... A Firefighter's Parade; thru 1/15... Strug
for a Continent: Francis Parkman's France and
gland in North America; thru 4/22... Lights, Ca
era, Action: New York's Silent Film Studios; thru
4... The Library of John Pintard: Book Collecting
the New Republic; thru 1/30.

NEW YORK PUBLIC LIBRARY—Central Resear
Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10
some collections to 9... Prints of Felix Bu
(1847-1898); thru 12/31... Exaltation of Poet
Famous Poems in Manuscript; thru 3/16... Eig
Pound Livelihood: Chinese Laundry Workers in T
United States and Contemporary Photographs
New York Chinatown; thru 12/31... Martin Lut
and the Popular Imagination; thru 3/30.

QUEENS MUSEUM, New York City Bldg., Flushi
Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Co
tribution suggested. Trylon & Perisphere: Icon of t
Future... Michelangelo: A Sculptor's World; thru
8... Puppetronics Arcade; thru 1/15... Contemp
rary and Traditional Native American Art; 12/3-1/

STUDIO MUSEUM IN HARLEM—144 W. 125th
(864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Su
1-6. $1; children, 50 cents... Southern Roads/Ci
Pavements: Photographs of Black Americans by R
land L. Freeman; thru 1/8... Jack Whitten's "Ener
Field" Paintings; thru 3/18.

WHITNEY MUSEUM, Madison Ave. at 75
(570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-
$2.50, seniors $1.25; free Tues. after 6. 20th-Centu
American Art: Highlights of the Permane
Collection... Calder's Circus... Minimalism to E
pressionism: Painting and Sculpture since 1965; th
12/4... Dennis Oppenheim: Lecture #1; thru
15... The Drawings of Willem deKooning; 12/7-
19. **Whitney Museum at Philip Morris, 42nd**
Park (878-2550). Still Life: Hollywood Photograph
thru 12/30.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-100
12/6 at 10 & 2, 12/7 at 10: Important Jewels.
view from 12/2. 12/8 at 10 & 2: The Baron Fam
Collection of United States, Foreign, and Ancie
Coins. On view from 12/5. 12/9 at 10 & 2: Importa
American Paintings, Drawings, and Sculpture of t
19th- & 20th-Centuries. On view from 12/2. **Ea**
219 E. 67th St. (570-4141). 12/6 at 3: The Collecti
of J. Harold Autenreith: Automated Musical Inst
ments. On view from 12/3. 12/7 at 2: Continent
English, and American Silver. On view from 12/

DOYLE—175 E. 87th St. (427-2730). 12/7 at 10 &
Important Estate Jewelry. On view from 12/3. 12
at 10 & 2: Books, Manuscripts and Autographs, Fi
Old Masters through 20th-Century, American a
European Prints. On view from 12/4.

PHILLIPS—406 E. 79th St. (570-4830). 12/8 at 1
Furniture and Decorations, Rugs, Lead Soldiers, a
Toys. On view from 12/3.

SOTHEBY PARKE BERNET—York Ave. at 72nd
(472-3400). 12/6 at 10:15 & 2: Important Chine
Works of Art; The Collection of Mr. & Mrs. Richa
C. Bull. On view from 12/1. 12/6 at 10:15 & 2: S
theby's Arcade Auctions: Jewelry. On view from 1
1. 12/7 at 10:15 & 2: Fine Chinese Ceramics a
Works of Art. On view from 12/1. 12/7, 8 at 10:
& 2: Important Contemporary and Period Jewel
and Watches. On view from 12/2. 12/8 at 10:15 &
Important American Paintings. On view from 12/
12/8, 9 at 10:15 & 2: Fine Japanese Prints, Paintin
and Ceramics: Japanese & Chinese Works of Art i
cluding Modern Chinese Paintings. On view fro
12/1. 12/9 at 10:15, 12/10 at 2: English Ceramic
Furniture, Decorations and Oriental Carpets. C
view from 12/3. 12/10 at 10:15 & 2: Collectors' Ca
rousel. On view from 12/3.

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letropolitan Museum, Fifth Ave. and 82nd St. 70-3949)

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own Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, December 5

OS ANGELES PHILHARMONIC, Andrew Davis conductor; pianist Alexander Toradze. Berlioz's "Le Corsaire" Overture; Prokofiev's Piano Concerto No. 2; Brahms's Symphony No. 2. Avery Fisher Hall at 8. $10-$20.

LAUDIA STEVENS, pianist. A program in honor of Elliott Carter's 75th birthday. Works by Carter, Ran, Imbrie, Rodriguez, Shearer, Fine, Jolas, Mumford, Taxin, Chadabe, Zwilich, Stevens. Carnegie Recital Hall at 8. $6.

OLIN CARR, cellist. Bach, Debussy, Schumann, others. Alice Tully Hall at 8. $6.

IONIQUE DUPHIL, pianist/**JAY HUMESTON,** cellist. Poulenc, Ginastera, Prokofiev, Chopin. Merkin Concert Hall at 8. $7.50.

TLANTIC STRING QUARTET, with pianist Robert Pace, narrator Daniel Windham, conductor Arthur Weisberg. Stravinsky's *Concertino;* Clement's String Quartet; Mozart's String Quartet in E; Schoenberg's *Ode to Napoleon.* Pope Auditorium, Fordham U. at Lincoln Center, 113 W. 60th St. (841-5269), at 8. $4. Discussion with Sheree Clement at 7.

HE OCCASIONAL SINGERS—"A 20th Century Christmas." With the Ad Hoc Chamber Players, soprano Ma Prem Alimo, baritone Bruce Fifer. Works by Britten, Bush, Schoenberg, Poulenc. St. Joseph's Church, Sixth Ave. at Washington Place, at 8. $3-$7.

LIVER LAKE, saxophonist. Jazz and blues. Cooper Union's Great Hall, Third Ave. and 7th St., at 8. Free.

NWOOD TRIO—Schumann and Mozart. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

Tuesday, December 6

EW YORK PHILHARMONIC, Lukas Foss, conductor and pianist. Schubert-Webern, *German Dances;* Webern's *Five Pieces for Orchestra;* Webern's Symphony, Op. 21; Bach-Webern, "Ricerare" from *Musical Offering;* Bach's Concerto in f; Schumann's Symphony No. 4. Avery Fisher Hall at 7:30. $6-$25.

OS ANGELES PHILHARMONIC, Andrew Davis conductor; pianist Jeffrey Kahane. Mozart's Piano Concerto, K. 450; Mahler's Symphony No. 9. Carnegie Hall at 8. $12-$20.

EVERIDGE WEBSTER, pianist. Bach, Carter, Beethoven. Merkin Concert Hall at 8. $10.

HOMAS GALLANT, oboist, with pianist Jennifer Gallant. Works by Jacob, Britten, Schumann, Drattell, Pasculli. Carnegie Recital Hall at 8. $7.

QUINTET OF THE AMERICAS—Colombian waltzes, Scott Joplin rags, works by Howard Brubeck and Gottschalk. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $7.

LOLA LLOYD HORWITZ, pianist. Handel, Schubert, Beethoven. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

MARCIA BUTLER, oboist, with Gregory Charnon, vibes-marimba; pianist Evelyn Golz, flutist Mardi McSullea, cellist Laura Blustein. Roseman, Loeb, Dutilleux, Telemann. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $4.

JUILLIARD STUDENT CONCERT—Chamber music by Bach, Strauss, Mozart. Alice Tully Hall at 8. Free.

MARY HASTINGS, trumpet. With Gary Kudo. Manhattan School of Music, Hubbard Hall, 122nd St. and Broadway, at 8. Free.

STAN COX/DAVID FRIDDLE/ERIC MILNES/JOSEPH SCHENK/KENT TRITLE, organists. Works by Bach, De Grigny, Vierne, Franck, Dupré. Church of the Ascension, Fifth Ave. and 10th St., at 8. Free.

AMERICAN BOYCHOIR, John Kuzma conductor; harpist Sophie Delise. Britten's *Ceremony of Carols.* Trinity Church, Broadway at Wall St., at 12:45. Free.

THE MANNES ORCHESTRA, Sidney Harth conductor; oboist Victor Zlobinsky. Works by Dvorak, Mozart, Tchaikovsky. Hunter College, Park Ave. at 69th St., at 8. Free.

ODYSSEY CHAMBER PLAYERS, with pianist Andrew Violette, other guest artists. World premiere of Mr. Violette's Quintet; also works by Weber, Loeffler. Brooklyn Music School Playhouse, 126 St. Felix St. (near BAM), at 8. $6.50

Wednesday, December 7

RUDOLF SERKIN, pianist. Haydn's Sonata No. 50; Beethoven's "Moonlight" Sonata; Schubert's *Moments Musicaux,* Op. 94; Beethoven's Sonata "Appassionata." Carnegie Hall at 8. $14-$22.50.

YOUTH SYMPHONY FOR UNITED NATIONS, N.Y. debut; Joseph Eger conductor; Little Singers of Lebanon, Huntington High School Chorus, with performers Eli Wallach, Anne Jackson, Michael Moriarty, Tony Randall, André Gregory, in "a children's celebration for peace. . . for all generations." Avery Fisher Hall at 7:30. $15-$100.

JEAN-MARIE FOURNIER, pianist. Brahms, Schumann, Liszt. Alice Tully Hall at 8. $6-$10.

MARK FIEDLER, pianist. Carnegie Recital Hall at 8.

CALLIOPE, with guests Ben Peck and Ronald Borror. Renaissance Brass Ensembles. Christ Church United Methodist, Park Ave. at 60th St., at noon. Free.

JON KLIBONOFF, pianist. Works by Schubert, Liszt, Schumann, Ravel, Chopin. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. $6.

MADRIGAL ENSEMBLE—Advent, Christmas music, new and traditional. St. Bartholomew's Church, Park Ave. and 50th St., at 12:10. $2.

CAROL BRESNER, soprano/**KENNETH MORRIS,** tenor. Federal Hall National Memorial, 26 Wall St., at 12:30 p.m. Free.

Thursday, December 8

NEW YORK PHILHARMONIC, Leonard Slatkin conductor; pianist Cecile Licad. Schwantner's *Aftertones of Infinity;* Mendelssohn's Symphony No. 5, "Reformation."; Rachmaninoff's Piano Concerto No. 2. Avery Fisher Hall at 8. $6-$25. Note: open rehearsal of this program, Thurs. only, at 9:45 a.m. $3.

STEVEN AND NADYA GORDON, duo-pianists. Rachmaninoff, Poulenc, Milhaud, Mozart, Ravel. Carnegie Hall at 8. $4-$12.50.

BEAUX ARTS TRIO—Beethoven program. Metropolitan Museum at 8. Stage seats, $12.

FRANZ EICHBERGER, pianist. Brahms, Beethoven, Vozbert Linke. Merkin Concert Hall at 8. $7.50.

CHAMBER PLAYERS OF THE LEAGUE-ISCM—(N.Y. debut). Harpist Susan Jolles, cellist Mark Schuman. Greenbaum, Ivey, O'Brien N.Y. premiere, Heiss, Reich, Yttrehus. Carnegie Recital Hall at 8. $8.50.

ANDRE EMELIANOFF, cellist. With pianist John Van Buskirk, soprano Margaret Chalker. "Music exotic and sublime for cello," by Hartmann, Beethoven, Wernick (world premiere), Messiaen, Schoenberg, Debussy. 92nd Street Y at 8. $7-$9.50.

KASIMIR STRING QUARTET—Brahms's Quartet in B-flat, Op. 67. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

TOM BRIGGS, jazz vocalist/**HAROLD MABERN,** pianist/**JAMIL NASSER,** bassist/**FRANK GANT,** drummer. Jazz. Olympic Towers, Fifth Ave. at 50th St., at 5:30. Free.

BARGEMUSIC RESIDENT MUSICIANS—Beethoven, Mozart, Brahms. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $7.

Friday, December 9

NEW YORK PHILHARMONIC—See 12/8. Today at 2.

JUDY COLLINS, in concert. Carnegie Hall at 8. $10.50.

THE MESSIAH, by Handel. Masterwork Chorus and Orchestra, David Randolph conductor; soprano Judith Nicosia, mezzo-soprano Donna Merriman, tenor Grayson Hirst, bass Richard Crist, harpsichordist Michael May. Avery Fisher Hall at 8. $8-$20.

PERSIAN MUSIC—Electronic versions of folk songs. Carnegie Recital Hall at 8. $8.50-$10.

DANIEL AND THE LIONS—Medieval music drama. Cathedral of St. John the Divine, Amsterdam and 112th St. (662-2133), at 8. $12, $15.

JUILLIARD STUDENT CONCERT—Roger Nierenburg, guest conductor. Music of Dvorak, Mozart, Stravinsky. Alice Tully Hall at 8. Free.

BEAUX ARTS TRIO—Sold out. See 12/8.

JORGE MOREL, guitarist/composer. Barrios, Dalmar, Villa-Lobos, Gershwin, Morel, others. Town Hall at 8. $11, $15.

NEW CALLIOPE SINGERS, and Chamber Orchestra, Peter Schubert, conductor; countertenor Jeffrey Dooley. A Baroque Christmas concert, featuring Bach's "Magnificat" and Vivaldi's "Gloria." St. Joseph's Church, Sixth Ave. and Washington Pl., at 8. $7.50.

JOHN LINDBERG/MARTY EHRLICH/J.D. PARRAN—Contemporary jazz, "works for a revolving ensemble." Alternative Museum, 17 White St. (966-4444), at 8. $6.

VICTORIA VESELL, pianist. Works by Della Ciaia, Clementi, Casella, Rieti. New School for Social Research, 66 W. 12th St. (741-5690), at 6. $4.

ABBEY LINCOLN/AMINATA MOSEKA, "Talkin' to the Sun." Jazz Center of N.Y., 380 Lafayette St. (924-5026), at 8.$5.

MT. HOLYOKE COLLEGE CHORUSES—Works by Durufle, Domingo Santa Cruz, John Rutter, Vaughan Williams. St. Thomas Church, Fifth Ave. and 53rd St., at 8. $12. In advance, $8.50 (371-2139).

MANNES TRIO—Violinist Hiroko Yajima, violoncellist Gary Hoffman, pianist Diane Walsh (debut of trio). Mozart, Kirchner, Dvorak. Mannes College, 157 E. 74th St., at 8. Free.

PAUL HENRY, guitarist. Praetorius, Coste, Parisi, Bach, others. Pleiades Gallery, 164 Mercer St. (924-3093), at 8. $3 contribution.

GERRY HEMINGWAY—New solo works for solo percussion. Roulette, 228 W. Broadway (431-1022), at 9. $5.

MANHATTAN SYMPHONY ORCHESTRA, David Gilbert conductor; pianist Steven Mayer. Mozart's *Magic Flute* Overture; Rachmaninoff's *Rhapsody on a Theme of Paganini;* excerpts from Wagner's *Götterdämmerung.* Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

CONCERTO CONCERT—School of Performing Arts Orchestra, Jonathan Strasser conductor. Pianist Eleanor Bindman, saxophonist Jonathan Gordon, pianist Chung-A Song, flutist Jordan Vogel. Works by Beethoven, Chaminade, Leigh, Glazunov, Britten, Rossini. High School of Graphic Communication Arts, 439 W. 49th St. (819-0959), at 7:30. $5.

BROOKLYN PHILHARMONIC, Lukas Foss conductor. Martin and Janet Bookspan narrate Tchaikovsky's complete *Nutcracker* Suite. BAM at 8. $6-$12.50.

JAZZ ON A WINTER'S NITE, Rhonda Hamilton host. Gloria Lynne with the Earl May Trio, Warren Chaisson, Chuck Wayne. BAM at 8:30. $10.

Saturday, December 10

NEW YORK PHILHARMONIC—See 12/8.

NEW YORK CHORAL SOCIETY, Peter, Paul & Mary; Robert DeCormier conducting. Music of

Hanukkah and Christmas, standards and folk songs. Carnegie Hall at 2:30, $6-$18, and 8 (sold out).

JUPITER SYMPHONY, Jens Nygaard conductor; violinist Erick Friedman. Saint-Saëns's "Pavane" and "Musette"from *Etienne Marcel;* Beethoven's Violin Concerto and Symphony No. 4; Saint-Saëns's "Introduction" and "Rondo Capriccioso." Alice Tully Hall at 8. $6-$10.

NEW ENGLAND CONSERVATORY OF MUSIC ORCHESTRA AND CHORUS, Daniel Lewis conductor. Beethoven's Mass in C, Overture to *Fidelio,* and Symphony No.2. Alice Tully Hall at 3.$8, $10.

ADELINA OPREAN, violinist/**JUSTIN OPREAN,** pianist. Merkin Concert Hall at 8. $9.

SOLISTI NEW YORK—Ransom Wilson, conductor. "Meet the Minimalists." Glass, Adams, Reich; premieres of arrangements. 92nd Street Y at 8. $9.50-$12.50.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—With Emerson String Quartet. Loeillet, Webern, Mendelssohn, Schumann. A cushion concert at Leo Castelli Gallery, 142 Greene St., at 6. $7.

WESTERN WIND VOCAL ENSEMBLE, with the Ananda Dancers. Songs and dances for the Christmas season. Christ and St. Stephen's Church, 120 W. 69th St. (924-0077), at 2:30 and 8. $6.

ALI JIHAD RACY/SIMONE SHAHEEN—Classical Arabic music. Carnegie Recital Hall at 8:30. $8.50.

DANIEL AND THE LIONS—See 12/9. Today at 4.

ABBEY LINCOLN—See 12/9.

LIONEL HAMPTON/CARMEN MCRAE/ARTHUR PRYSOCK—Beacon Theater, Broadway at 74th St. (874-1717), at 8. $14.50-$25.

GREGG SMITH SINGERS—"A Festival of Carols" —music of Hassler, Handl, Victoria, Poulenc, Rogers, and Christmas carols. St. Peter's Church, 54th St. and Lexington Ave., at 8:30. $8-$10.

ROBERT MANN, violinist/**YEFIM BRONFMAN,** pianist. Mozart. Metropolitan Museum at 8. $10.

LINDA ECKARD, mezzo-soprano. Mozart, Poulenc, Mahler, others. St. Peter's Church, Lexington Ave. and 54th St., at 5. $6, $8.

BARNARD-COLUMBIA CHORUS AND PHILHARMONIA ORCHESTRA, Peter Schubert conductor; organist George Stauffer. Bach's *Christmas Oratorio,* Parts IV, V, and VI, and other works. St. Paul's Chapel, Columbia University, Broadway and 116th St., at 8. Free.

SRI CHINMOY—New Year concert, with guest artists. Washington Irving H.S., Ivring Pl. and 16th St. (523-5188), at 7:30. Free.

CAROL BRESNER, soprano/**KENNETH MORRIS,** tenor. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

MARCIE BOYD, singer/guitarist. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

PINCHAS ZUKERMAN, violinist/**MARC NEIKRUG,** pianist. Neikrug (premiere), Bach, Falla, others. Queens College Colden Center, LIE and Kissena Blvd., Flushing (793-8080), at 8:30. $11-$13.

VLADIMIR ASHKENAZY, pianist. Works by Schubert and Schumann. Lehman College Center for the Performing Arts, Bedford Park Blvd. West, Bronx (960-8833), at 8. $11-$15.

QUEENS PHILHARMONIC—JoAnn Falletta, conductor. Barber's *School for Scandal* Overture, Tchaikovsky's Symphony No. 6, vocal selections by soloist to be announced. Forest Hills High School, 67th Ave. and 110th St., Queens, at 8. $4.

CHAMBER MUSIC, with pianist Richard Goode, violinist Joseph Swensen; cellist Colin Carr. Mozart, Ravel, Debussy, Brahms. BAM at 8:30. $7.

BROOKLYN PHILHARMONIA CHORUS, Walter Klauss conductor. With the New York String Ensemble. Buxtehude's *Magnificat,* Finzi's *In Terra Pax,* Handel's *Messiah* (Part I), and Christmas carols. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn Heights, at 8. $6.

BROOKLYN PHILHARMONIC—See 12/9.

PARK SLOPE SINGERS, Larry Picard director. "Wonderland by Night." Palestrina, Barber, Fine, White, others. Greenwood Baptist Church, Seventh Ave. and 6th St., Brooklyn, at 8. Admission not known.

Sunday, December 11

THE MESSIAH—See 12/9. Today at 2.

EMANUEL AX, pianist. Haydn, Brahms, Beethoven. Alice Tully Hall at 8. $12.

SPECULUM MUSICAE—Birthday tribute to Elliott Carter. Carter's String Quartet No. 1 (1951); Triple Duo (1982); *Changes* (1983, world premiere), *In Sleep, in Thunder* (1981, U.S. premiere). Donald Palma, Robert Black conductors; guitarist David Starobin; tenor Jon Garrison. 92nd Street Y at 8. $6, $10.

GEORGE WINSTON, in concert. Avery Fisher Hall at 8. $12.50-$15.50.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, Emerson String Quartet. Loeillet, Webern, Mendelssohn, Schumann. Alice Tully Hall at 5. $13.50.

AMERICAN SYMPHONY ORCHESTRA, Morton Gould conductor. All-Gould program, honoring him on his 70th birthday. *Apple Waltzes* (world premiere); *Burchfield Gallery* and *Serenade of Carols* (both N.Y. premieres); *Spirituals for Orchestra.* Carnegie Hall at 3. $6-$14.

ARMINDA CANTEROS, pianist. Mozart, Chopin, Zorzi, Franzetti, others. 92nd Street Y at 3. $6, $9.

VLADIMIR LANDSMAN, violinist. Beethoven, Ysaye, Prokofiev. Merkin Concert Hall at 3. $7.50

KYUNG-HAK YU, violinist. Mozart, Franck, Bartók, Wieniawski. Carnegie Recital Hall at 5:15. $6.

AVRAHAM ALBRECHT/AVSHALOM ZFIRA, singers. With pianist Elsie Levy. Hebrew, Yiddish, Yeminite songs. Carnegie Recital Hall at 2. $8.

SPENCER BURLESON, classical guitarist. Baha'i Center, 53 E. 11th St. (674-8998) at 3. $3.

STEPHANIE AMY COWELL, balladeer. "An English Christmas." Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672), at 3. Free.

GINA CRUSCO, soprano/**KATHRYN SHANKS,** pianist. Songs of Handel, Brahms, Fauré, Mozart, Duparc, Holst, others. Interlude, 137 Greene St., at 3. $5.

MAJID KHAN/ZAHID FARANI—Classical music of Pakistan. Alternative Museum, 17 White St. (966-4444), at 6. $6.

JOSEPHINE LIVOTI, jazz vocalist. Jazz Cultural Theater, 368 Eighth Ave. at 28th St. (244-0997), at 8. $6.

JAZZ CENTER OF NEW YORK—At 3: Armen Donelian Trio; At 7: Discoveries concert. 380 Lafayette St. (924-5026). $5.

ARIOSO TRIO—Works of Haydn, Beethoven, Schoenberg. Wave Hill, 252nd St. and Independence Ave., Riverdale, (549-2055), at 3. $7.

BARGEMUSIC—See 12/8. Today at 4.

BROOKLYN PHILHARMONIC—See 12/9. Today at 2.

CHAMBER MUSIC, BAM—See 12/10. Today at 2.

BROOKLYN COLLEGE SYMPHONIC BAND, Paul Shelden conductor. Prokofiev's *Peter and the Wolf.* Brooklyn College at 2. $3.

BROOKLYN DOCTORS' SYMPHONY ORCHESTRA—Classical, semi-classical, brass chamber works, and Dixieland. Nurses' Residence, Kings County Hospital, Clarkson and New York Aves., Brooklyn, at 2:30. Free.

CONCERTS IN CHURCHES—Chamber Sound. Mozart, Prokofiev, Beethoven. Christ and St. Stephen's, 120 W. 69th St., at 8. $6. . . Haydn Baryton Trio, in Trios Nos. 49, 59, 96, 97, 126. Corpus Christi, 529 W. 121st St., at 3. $7 Capella Reginae, Paul Maynard conductor. Vocal and instrumental works by Dufay, Compere, Schütz, others. Good Shepherd, 236 E. 31st St., at 4. $2.50. . . Grace Choral Society; Puccini's *Messa di Gloria,* Poulenc's *Gloria;*Alexander Rom conductor. Grace, 254 Hicks St., Brooklyn Heights, at 4. $6. . . Sir Roland Hanna and Roger Kellaway, jazz pianists, with "Heavenly Jazz." Heavenly Rest, Fifth Ave. and 90th St., at 5. $7. . . Bach Vespers. Choir and orchestra, soloists, Frederick Grimes conductor; with harpist Sara Cutler. Handel's *Messiah,* Part I, and Harp Concerto in B-flat. Holy Trinity Lutheran, CPW and 65th St., at 5. Offering. . . "A Sunday soiree of Viennese operetta," by the Lyric Theater of Old John Street, at the Church, 44 John St., at 7. $10. Audience sing-in, *The Messiah,* with Clamma Dale, Kathryn Cowdrick, John Morrison, Sherrill Milnes. Riverside, the Drive at 122nd St., at 3. Free. At 2:30, James R. Lawson plays a carillon recital. . . A Festival of Carols, Choir, Community Choir, Handbell Choir, St. Luke's Chamber Ensemble. St. Bartholomew, Park Ave. and 50th St., at 4. Offering. . . New Amsterdam Singers, Clara Longstreth conductor; chamber orchestra, soloists. Bach, Handel, Mozart, Haydn. St. Ignatius, West End Ave. at 87th St., at 4. $7. . . Canby Singers, Edward Tatnall Canby director. Unaccompanied music by Byrd, Britten, Josquin, others. St. John's, Waverly Pl. and W. 11th St., at 3. Free. . . "Daniel and the Lions". St. John the Divine, at 4; see 12/9. . . Village Singers—with soloists. Christmas concert; music by Respighi, other composers of Italy. St. Joseph's, Sixth Ave. and Washington Pl., at 8. $6. . . Festival of Lessons and Carols, old and modern music of the season. Church choir, St. Michael's Church, Amsterdam Ave. at 99th St., at 7:30. Free. . . St. Peter's, Lexington Ave. and 54th St. At 5: Jazz Vespers, with Keisha St. Joan; offering. At 7: Paul Knopf; $3. . . Rosewood Chamber Ensemble; Baroque music. Sunnyside Reformed, 48th St. and Skillman Ave., Queens, at 4. $6.50.

Opera

Metropolitan Opera

THROUGH 4/21—$12-$75. Mon., 12/5, at 7: Wa
ner's *Tristan und Isolde,* Levine conducting; w
Behrens, Troyanos, Cassilly, Clark, Haugland. 12
at 8: Verdi's *Ernani,* Levine conducting; with Neg
Pavarotti, Milnes, Raimondi. 12/7 at 8: Poulen
Dialogues of the Carmelites, Rosenthal conductir
with von Stade, Craig, Norden, Dunn, Quivar, Lew
Hines. 12/8 at 8: Mozart's *Don Giovanni,* Tate co
ducting; with Moser, Lorange, Fredricks, Flagel
Winbergh, Battle, Boesch, Vernon. 12/9 at 8: *Erna*
same as 12/6, except Mitchell for Negri, Elvira
Milnes. 12/10 at 1: *Dialogues of the Carmelit*
same at 12/7 (first season broadcast, WQXR). 12/
at 7: *Tristan und Isolde;* same as 12/5.

Other

OPERA SHOP OF THE VINEYARD THEATR
Donizetti's *Il Giovedi Grasso* (American premie
preceded by his chamber music, performed
Chamber Art Ensemble, 12/5, 9, 15, 17 at 8; 12/
at 3. . . Mozart's *Lo Sposa Deluso,* followed by
chamber music, 12/8, 10, 16 at 8; 12/18 at 3. 30
26th St. (683-0696). $10.

THE GONDOLIERS, by Gilbert and Sullivan.
lage Light Opera Group, at F.I.T., 227 W. 27th
(243-6281). 12/9 at 8; 12/10 at 2 and 8; 12/11 a
$12.

LIGHT OPERA OF MANHATTAN—Eastside Pl
house, 334 E. 74th St. (861-2288). 12/7-30: H
bert's *Babes in Toyland.* Wed.-Sat. at 8; Wed. a
Sat. and Sun. at 3:30. Extra dates: 12/20, 27 at 8;
22, 29, 30 at 2; 12/24 at 1 and 5. No perf. 12/

LA BOHEME, by Puccini. Juilliard American Ope
Center, Jorge Mester conducting; directed by G
ziella Sciutti. Juilliard Theater (874-7515). 12/8,
10 at 8; 12/11 at 3. $5, $7.

IL TABARRO, by Puccini, and Act II of Mozart's *T*
Marriage of Figaro. Fully staged, in English; Al
Guzman conductor. TOMI Park Royal Theater, 23
73rd St. (787-3980). 12/8, 9, 11 at 8. $5.

VIVA LA ZARZUELA!—Maria Dolores Marco co
ducting singers and dancers in arias and excer
Alice Tully Hall, 12/8 at 7:45. $8-$15.

Dance

New York City Ballet
At the New York State Theater

TO 2/19/84—$3-$30. Through 12/31, *The N*
cracker: 12/6, 7, 8 at 6. 12/9 at 8. 12/10 at 2 an
12/11 at 1 and 5. 12/13, 14, 15 at 6.

Alvin Ailey American Dance Theater
At the City Center

TO 12/18—$5-$30. 12/6 at 8: *Night Creat*
Treading, Isba, The Time Before the Time Af
Blueshift. 12/7 at 8: *Songs Without Words, Lo*
Songs, Lullabye for a Jazz Baby, The Stack Up. 1
8 at 8: *Blues Suite, Cry, Rainbow 'Round My Sho*
ders, Revelations. 12/9 at 8: *Isba, A Song for Y*
Pigs and Fishes, Fever Swamp, Memoria. 12/10 at
Blues Suite, Love Songs, Concerto in F, Revelatio
12/10 at 8: *Fontessa and Friends, Treading, Lulla*
for a Jazz Baby, Blueshift. 12/11 at 2: *Memoria, So*
Without Words, The Stack Up. 12/11 at 7:30: *Phas*
Inside, Rainbow 'Round My Shoulder, Revelatio
12/13 at 8: *Fontessa and Friends, Love Songs, Lul*
bye for a Jazz Baby, Revelations.

Other

BATSHEVA DANCE COMPANY OF ISRAE
Joyce Theater. Program A: 12/6 at 7:30, 12/7 a
and 8, 12/12 at 8. Program B: 12/8, 10 at 8; 12/
at 7:30. 12/11 at 2, Goslar's "Clowns and Ot
Fools." $15.

SARAH BRUMGART—"Dance to the Music a
Rhythm," solo work. Kiva, 309 Canal St., near Bro
way (924-0077). 12/9, 10 at 8. $5.

CREACH/KOESTER—Two different programs
solos and duets for two men. Merce Cunningham S
dio, 463 West St. (226-2283). 12/8-11 at 8:30. $

JANET GERSON DANCE CO.—West Side YMCA
W. 63rd St. (787-4400), 12/9, 10, 11 at 8. $6.

INDRA-NILA—Dances from South India, Bharata N
tyam. The People Center at the American Museum
Natural History, CPW at 79th St., 12/10, 11 at 1:3
2:30, 3:30. Free with Museum admission.

LISA LEVART—New works. Open Eye, 316 E. 88
St. (362-7833), 12/8, 9 at 8. $6.

SUNAYANA—North Indian Kathak Dance. U
Auditorium, Museum, 12/11 at 2:30. $6.

OTHER EVENTS

Happenings

HRISTMAS IS EVERYWHERE, with tree-lightings, holiday decorations, and seasonal diversions lending new looks and sounds to familiar places. Reminders: Rockefeller Center's tree lights up 12/5, at about 6, entertainment from 5:30. . . The origami tree at the American Museum of Natural History sports thousands of hand-folded ornaments. . . City Hall's tree glows on, from 4:30, 12/6, and the one at Washington Square Park will be lit at 6, 12/8, with carols by the West Village Chorale. . . Down at South Street Seaport Museum, the holiday decorations are in an old-fashioned mood, and so are the costumed minstrels who stroll around with carols and songs, usually between noon and mid-afternoon, and again at 7. Also a candlelight tour Thurs. at 6, and a Christmas show 12/11 at 6. . . Charles Dickens in New York is the festival at Snug Harbor, S.I., 12/9, 7-10; 12/10, 10-10; 12/11, noon-6; $3, children 50 cents. Music, pubs and other refreshment spots, decorated trees, and lots of special fun for the kids. Sun. at 5:15, a carol sing-along (448-2500). . . The Abigail Adams Smith Museum, 421 E. 61st St., all done up for the season, will be open 12/11, 12, 13, 14, 5-8 every night; nine period rooms can be toured; $3 admission. . . More informal music at Cooper-Hewitt Museum, 2 E. 91st St., on Tues. at 7, 12/6, 13, 20. 12/6, the Boys Choir and Girls Choir of the Church of St. Luke in the Fields.

'HE MAGNIFICENT CHRISTMAS SPECTACULAR"—Radio City Music Hall, Sixth Ave. and 50th St. (757-3100). Varying times, through 1/4. $15.50-$18.50, children less at some.

PECIAL EVENTS—At City Center Theater, an all-star gala 12/12 celebrates 40 years in the theater-music-dance life of the venerable 55th St. showplace. Tom Bosley, as Mayor Fiorello La Guardia, narrates a performance history and among the folks who'll be on hand are Beverly Sills, Leonard Bernstein, the Paul Taylor Dance troupe, dancers from several companies, Maureen Stapleton, Bobby Short. $20-$50 (246-8989); benefit-party (765-0850). . . The annual Christmas Revels at Symphony Space come along 12/9 at 8; 12/10 at 3 and 8; 12/11 at 2 and 7. $10, $12; $6, under 12 (864-5400); Broadway at 95th St. Lots of song and dance, for the audience too, and this means carols, madrigals, mummers' plays—frolic and mystery are promised. . . At Studio 54, 12/6, from 8 p.m., a variety evening to benefit Citymeals-on-Wheels. The "Holiday of Stars" promises lots of folks you'll recognize. $25 at door, $20 (736-5870). . . Plenty of icy excitement at Madison Square Garden, 12/10 at 7:30, 12/11 at 2. It's the Mita Pro Skate Championships, and such artists as John Curry, Tai Babilonia and Randy Gardner, Robin Cousins, and Dorothy Hamill will compete with each other alone and as Teams A and B; about 20 skaters in all. $8-$15.

ALES AND FAIRS OF NOTE—At Brooklyn Botanic Garden, 1000 Washington Ave., annual orchid sale, 12/10, 11, 10-4:30. . . A bazaar and flea market, for the Freedman Memorial Group, American Cancer Society; 12/10, 7:30; 12/11, noon-5. All-new merchandise, except for some golden oldies. At Agudath Shalom Temple, 3714 18th Ave., Brooklyn. . . A favorite annual: the Holiday Book Fair at the Village Community School, 272 W. 10th St., 12/8, 8:30 a.m.-7. Boxed sets, children's books, cookbooks, calendars, etc. . . The Third County Courthouse at Richmondtown Restoration, S.I., offers a lot of shopping ideas, and so does the Greenery Shoppe. Date for the Christmas in Richmondtown goings-on is 12/11, 10-4, and the festival goes on next week (more, next issue). . . The Holiday Bazaar of the Stein Senior Center, 301 E. 29th St., is 12/8, 9, 10-4. Knits, ceramics, books, food, toys, much more.

IG APPLE CIRCUS—Through Jan. 1, in its tent at Lincoln Center. Trapeze artists, clowns, acrobats, animals and their trainers, and more. 12/6, 7 at 11 and 7:30; 12/8 at 6:30; 12/9 at 7:30; 12/10 at 1 and 4; 12/11 at 1. $6-$20 (860-7320).

Tours

HOSTS OF CHRISTMAS PAST—An evening tour at South Street Seaport. Each Thurs., 6-8, in December. Reservations required (669-9400). Also ships tours, and walks around the Seaport.

TOURS WITH THE 92ND STREET Y—12/11 at 11 a.m., a walk with Marvin Gelfand: "History of the New York Press, Great Metropolitan Dailies and Glossy Magazines," their offices and hangouts. Phone to pre-register: 427-6000. $7.

WASHINGTON SQUARE PARK, with Urban Park Rangers. Meet 12/9, at noon, under the Arch, foot of Fifth Ave., below 8th St. Free.

SOHO ARTISTS' STUDIOS—A walking tour with the Floating Gallery. 12/10 at 1. Phone for meeting place (254-3690). $5.

RIDE THE BRONX RAILS—Bronx County Historical Society, with Dr. Peter Derrick. A subway trip on the IRT, IND, et al. 12/10 at 1. $5 (881-8900).

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

HARLEM GOSPEL AND ART—Holidays in New York (765-2515). 12/11 at 10:15, meet at Coliseum Office Building, 10 Columbus Circle, W. 59th St. and Broadway. $8.

NATURE WALKS—A bird walk at Wave Hill, 252nd St. and Independence Ave., Bronx; 12/11 at 8:30 a.m. $8. . . At Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 12/9 at 2, a woodland walk; $1. 12/10 at 1:30, a photography walk for beginners; free. 12/10 at 8:30 a.m., a bird walk; $1. 12/11 at 1, a wetland walk; $1.

URBAN PARK RANGERS—Tours and workshops, free unless noted. Bronx: 12/10, meet at 1, Crotona Boathouse, off Crotona Park East between Charlotte and Suburban Place (589-0096), for a session on your own block in the neighborhood. 12/11, meet at 1, Visitors Center, Broadway at 242nd St. (548-7880), for a slide show and stroll, to learn about winter wildlife. . . Brooklyn (see Happenings, above). . . Manhattan (397-3091): 12/11 at 2, meet at 97th St. Recreation House, mid-park, for a look at the northern end of Central Park, the myths and magic of its trees. . . Queens (see Nature Walks above).

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Meanwhile: 12/10, bird-watching at Jamaica Bay Wildlife Refuge; meet 11 a.m., exit of Broad Channel station of "A" Rockaways train. Free (522-2829).

MAGICAL PLANT WALKS, with Madeline Greene. Learn how to find and use wild plants, on weekend day trips. 12/11, Queens. $15. Phone 777-5658 for meeting place and time.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Meanwhile: 12/11, a Manhattan walk in Cooper Square. Meet at 12:30, St. Mark's Church, Second Ave. at E. 10th St. $1 (876-6688), plus $2 for Old Merchants House Tour.

Sports

FOOTBALL—Final home games: **Jets,** at Shea Stadium. 12/10 at 12:30, vs. Pittsburgh. . . **Giants,** at Giants Stadium, N.J. 12/11 at 1, vs. Seattle.

HOCKEY—N.Y. Rangers, Madison Square Garden (563-8036), $7-$18. 12/7 at 7:30, vs. Washington.

BASKETBALL—N.Y. Knicks, at Madison Square Garden (563-8000). $7-$15. 12/6 at 7:30, vs. Denver.

INDOOR SOCCER—New York Arrows, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). 12/9 at 8:05, vs. Buffalo. . . 12/10 at 1:30, **Cosmos,** at Byrne Meadowlands Arena: vs. Tulsa. $8, $10.

BOXING—All-star pro bouts. Felt Forum (564-4400). 12/9 at 7:30. $10, $15.

Children

AMAHL AND THE NIGHT VISITORS, by Menotti. Little Orchestra Society, Dino Anagnost conductor. 12/10 at 11 a.m. and 1 p.m. Avery Fisher Hall, Lincoln Center (757-5496). $6-$12.50.

ERICK HAWKINS DANCE HURRAH, "for children and other sophisticated persons." Works are *Plains Daybreak* (Hovhaness music) and *Parson Weems and the Cherry Tree* (Thomson). P.S. 41, 116 W. 11th St. 12/6, 7, at 5:30; 12/8 at 8; 12/9, 12, 13, 14, 15 at 5;30 and 8. At Symphony Space, Broadway at 95th St., 12/20-23 at 8, 12/24 at 11 and 1:30. At Marymount Manhattan, 221 E. 71st St., 12/27-31 at 1:30 and 4. $7 (924-0077).

DINOSAURS, PUPPETS, AND PICASSO—Marshall Izen, with Russian puppets, slides, to music of Stravinsky, Chopin, others. Third Street Music School, 235 E. 11th St. (777-3240). 12/11, 1:30 and 3:30. $1.50; adults $3.

BAD NEWS—Musical about a school-newspaper staff. Tweedle-Dum Children's Theatre Co., 78th Street Theatre Lab, 236 W. 78th St. (595-0850). 12/8 at 4:30, 12/10 at noon and 3. $5

SACHIYO ITO—Japanese folk dance and Okinawan court dance. Intermission fun on folk art. Family program at Asia Society, 725 Park Ave. at 70th St. (288-6400), 12/10 at 2:30. $5, adults $7.

BABES IN TOYLAND, a new version. New Dorp High School, 565 New Dorp Lane, S.I. (462-3525), 12/11 at 1. $4.

A CHILD'S INTRODUCTION TO CHAMBER MUSIC—Mozartean Players give a demonstration. Wave Hill Armor Hall, 252nd St. and Independence Ave. (549-2055), Bronx, 12/10 at 1:30. $2, adults $4.

CHRISTMAS ANNIE/SEE-MORE'S SURPRISE—Shadow Box Theatre, P.S. 191, 210 W. 61st. St. (877-7356). 12/6-9, 12/13-16, 12/19-23. 12/6 and 8, 14 and 16, 20-22, at 10:30 and 1:15; other dates at 10:30. $2.50.

AT HOME IN ANCIENT JERUSALEM—Workshops at the Jewish Museum, 1109 Fifth Ave. (860-1888). Help re-create an environment. 12/11, 18, 25, and 12/26-29. 45-minute sessions at 1, 2, 3, 4; pre-register. Free with museum admission.

AFTER-DINNER OPERA COMPANY, in Barab's "Fair Means or Foul" and Dvorkin's "Blue Star." Lincoln Center Library (477-6212). 12/5 at 4. Free.

ALLEY POND ENVIRONMENTAL CENTER, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 12/10, 11, 14, 22, 30: "The Gall of Some Insects," program for 4-to-6-year-olds; pre-register; $3. . . 12/10 at 10 a.m.: "Winter Wonder," discovery program for 6-8; pre-register; $3.

PUPPET PLAYS, at Two World Trade Center lobby: 12/10, 11, 17, 18, 20-24, 26-30, at 12:30 and 1:30. Puppet-making demonstrations 12/5-9 and 12-16 from 10 to 4. Free.

BABES IN TOYLAND, by Herbert. Heights Players, 26 Willow Pl., Brooklyn (237-2752). 12/10, 11, 17, 18 at 2; 12/9, 16 at 8. $3.

RANDOLF'S MAGIC BOX—A musical, by Children's Theatre of Notre Dame, at the Church, 405 W. 114th St. (663-8273). 12/10, 17 at 10:30 a.m.; 12/11, 18 at 3. $2.

SPECIAL EXHIBITS—"Children's Children: American Folk Dolls," at the Museum of American folk Art, 49 W. 53rd St., thru 2/26. A doll-making workshop, 12/10, at 10 and 11; free. . . "Dolls, Toys, and Games," at the Bennett House, Richmondtown Restoration, 441 Clarke Ave., S.I., thru 12/18, Sat. and Sun. 1-5. $1, adults $2. . . "Miss Piggy's Art Masterpieces: Treasures From the Kermitage Collection." 12/7-31 at Berry-Hill Galleries, 743 Fifth Ave. at 57th St. Mon.-Sat. 9:30-5:30. Benefit for Lenox Hill Hospital. . . "International Children's Art," at Citibank, 55 Wall St., 195 Broadway, Fifth Ave. at 37th St. Thru Dec. at banking hours. Paintings from UNICEF's calendar.

HANSEL AND GRETEL—Papageno Puppet Theater in a musical version. West Side YMCA, 5 W. 63rd St. (877-4852). Sun. at 1 and 2. $2.50.

BREAKFAST/SNACK WITH SANTA, at Gimbels, Broadway and 33rd St. (564-3300, ext. 2835). Sat. and Sun. thru 12/18, at 10:30 and 1:30. $3.25; tickets must be purchased ahead, at the street-floor gift-certificate booth.

HANSEL AND GRETEL, a play-with-music, by the Puppetworks. Old First Church, 729 Carroll St., Brooklyn (638-5725). Sun. at 1. $3.50.

LITTLE PEOPLE'S THEATRE COMPANY—"Wilbur the Christmas Mouse," Sat. and Sun. at 1:30, and "Pinocchio's Christmas Journey," Sat. and Sun. at 3, thru 1/8. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

SILVERBEARD, an original play. At TenTen Theater, Park Avenue Christian Church, at 85th St. (288-3246). 12/10 at 12:30 and 3; 12/11 at 1:30. $3; adults $4.50.

A VISIT FROM SANTA CLAUS, a puppet pantomime to music from "The Nutcracker"; with guest

LINCOLN CENTER AREA CHRISTMAS
Crafts Festival
Martin Luther King, Jr. High School
122 Amsterdam Ave. (at 65th St.)

Saturday & Sunday
Dec. 10 and 11
and
Dec. 17 and 18, 1983
SAT. 11 AM - 7 PM
SUN. 10 AM - 6 PM
Admission $2.00
Children Free
Live Music & Quality Food

LINCOLN CENTER AREA CHRISTMAS
Crafts Festival
Martin Luther King, Jr. High School
122 Amsterdam Avenue (at 65th St.)
Sponsored by the American Arts & Crafts Alliance, Inc.
For more information, call (212) 595-8357 or 866-2239

OTHER EVENTS

Twee-Dee, the clown puppet. Alice May's Puppets,
the Origami Center, 31 Union Square We
(255-0469). Sun. except Christmas, thru 1/15. Als
12/28. $2. Reservations a must.

THE TRIP, a new musical by Anthony Stein and St
phen Schwartz, based on the book by Ezra Jac
Keats. First ACT Theater, 37 W. 65th St. (873-640
Fri. at 7, Sat. and Sun. at 2 and 4, thru 1/1. $7.

ONCE UPON A . . . SUNDAY—92nd Street Y, Ch
dren's Library, on Lexington Ave. (427-6000, e
137). 12/11 at 11 a.m.: Deena Burton, musician D
vid Simons, tell Indonesian epics with masks, authe
tic instruments. $3.50.

**ALFRED THE DRAGON AND THE PHANTO
BALLOON STEALERS**—Children's Improv. C
with audience participation. New Media Reperto
Co., 203 E. 88th St. (860-8679). Sat. at 3:30. $
adults $3.50.

TOTO AND THE WIZARD OF WALL ST.—A ro
musical, at Fourth Wall Repertory, Truck and War
house, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:3
$4, adults $5.

MUSEUM OF THE CITY OF NEW YORK, Fi
Ave. and 103rd St. (534-1672). 12/10 at 1:30: T
Hello Puppets in "Bear-Cub Capers." $2.50.
Please Touch follows at 2:40; $1.

THE SORCERER'S APPRENTICE—The Pupp
works, Inc., in a "wild farce," to Dukas's music, wi
hand-carved puppets. Old First Church, 729 Carr
St., Brooklyn (638-5725). Sun. at 1. $3.50. Reserv

MICHAEL TAUBENSLAG PRODUCTIONS—J
Hus Playhouse, 351 E. 74th St. (772-9180). 12/11
1:30: "Holiday Funzapoppin Magic Show." $3.50

EEYORE'S BOOKS FOR CHILDREN—Free sto
hours: Sun. at 11 a.m., 2252 Broadway at 81st
(362-0634), and Sun. at 12:30, 1066 Madison Ave.
81st St. (988-3404). 12/11, Pat Ross reads from h
"M & M" books. Also, at 2, East Side: The Open Bo
theater group performs "The Hoboken Chick
Emergency."

PUBLIC LIBRARY—Yorkville branch, 222 E. 79
St. (744-5824): Pre-school picture-book hours We
at 4, ages 3-4; Tues. at 4, ages 5-7. 12/8 at 4, sh
films, ages 3-8. . . Muhlenberg branch, 209 We
23rd St. (924-1585). 12/6 at 10:30, 12/9 at 3:3
films. 12/6 at 3:30, story-telling by 4th grade ch
dren, for others. Thurs. at 3:30, stories in English a
Spanish.

PUPPET PLAYHOUSE—Fireboat House Enviro
mental Center, 90th St. on the East River (879-331
12/10 at 11 a.m. and 1: Rod Young Marionettes, wi
Pistachio as M.C. $2.50.

13TH STREET REPERTORY COMPANY—Sat.
1, "Skye: The Kingdom of Dragons." Sun. at 1, "T
Empire Laughs Back." Sat. at 3, "The Snow Whi
Show." Sun. at 3, "Ride With Me to Freedom." 50
13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60
61st (752-1165). Magic, comedy, live birds, and p
ticipation. Sat. and Sun. at 1, 2:30, and 4.
(reservations a must; all adults must be with a chil

**AMERICAN MUSEUM OF NATURAL HI
TORY,** Central Park West at 79th St. (873-130
Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat.,
a.m.-9 p.m. $3 suggested for adults, children $1.
Discovery Room, with touchable specimens in na
ral science and anthropology; open Sat., Sun. no
4:30. Natural Science Center: plants, animals, roc
open Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30.

G.A.M.E.—Manhattan Laboratory Museum, 314
54th St. (765-5904). Wed.-Fri. and Sun., 1-5; S
11-5. Weekdays $2, weekends $3; adults, $1 and
New exhibit, 12/8-1/31: "Time Scores: New P
formance Notations for Music, Dance, Drama, Vid
Poetry." Sat. at 11:30 a.m., mime workshops; Sat.
1, origami; Sat. at 4, animal feeding. 12/10 at 1 a
3: parent-child workshops, holiday wrappings—
sign marbelized paper. At noon: the Mimestrals, wi
a mime workshop

METROPOLITAN MUSEUM OF ART, Fifth A
at 82nd St. (879-5500). Pay-what- you-wish adm
sion. In the Children's Bookshop: Storytime eve
Sat. and Sun. at 3 and 4. . . 12/11 at 1:30: Musica P
Domino, sacred music performed a cappella. Fr
with museum admission.

STATEN ISLAND CHILDREN'S MUSEUM—
Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Su
noon-5. 50 cents, adults $1. Special exhibit: "Soun
tracks," on sound and music, environment, partici
tion, and education. 12/10 at 1:30: Mary Wamba
with "A Taste of Culture," demonstration of celebr
tion foods (program suitable for hearing-impaire
12/11 at 1:30: Theatre of the White Snake in "T
Glass Mountain," fairy tales of Europe, Russia. Fr
with museum admission.

QUEENS MUSEUM, N.Y.C. Building, Flushi
Meadow-Corona Park (592-2405). Drop-in wo
shops for the family, Sun. at 1:30 and 3. Exhibitio
"Puppetronics Arcade," to 1/15.

RESTAURANT DIRECTORY

ΞY TO ABBREVIATIONS

	Breakfast
	Brunch
	Lunch
	Dinner
	Supper
	Inexpensive—Mostly $15 and under*
)	Moderate—Mostly $15-$35
)	Expensive—Mostly $35 and over*
	American Express
	Carte Blanche
	Diners Club
	MasterCard
	Visa
rmal:	Jacket and tie
ess Opt:	Jacket
ısual:	Come as you are

verage cost for dinner per person ordered à la rte.

is is a list of advertisers plus some of the city's ost popular dining establishments.

ease check hours and prices in advance. Rising od and labor costs often force restaurateurs to alter ices on short notice. Also note that some deluxe staurants with à la carte menus levy a cover (bread d butter) charge. Many restaurants can commodate parties in private rooms or in sections the main dining room—ask managers for ormation.

Manhattan

Lower New York

MAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

MERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

NGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

ERNSTEIN ON ESSEX—135 Essex St., 473-3900. Casual. Deli-Kosher-Chinese. Spcls: fong wan gai, sweet and pungent beef/veal, pastrami & corned beef sandwiches. Res. nec. Open Sun.-Thurs. 11 a.m.-1 a.m., Fri. to 2 p.m., Sat. 7 p.m.-3 a.m. Private parties for 60. **(M)** MC, V.

APSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

NCO DE MAYO—349 W. Broadway, 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

HE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

RAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, polenta pasticciata, assorted focaccia. D only Tues.-Sun. 6-midnight. Bar open from 5. Closed Mon. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN—148 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: marinated chicken roasted in tamari, sea bass in black bean and ginger, tofu stuffed with mushrooms and leeks. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. Classical guitarist Br Sun. **(M)** AE, CB, DC, MC, V.

LE ST. JEAN DES PRES—112 Duane St., 608-2332. Casual. Belgian. Spcls: lobster waterzooie Belgian style, fillet of veal with Roquefort sauce, chicken fricassee with morels. Res. nec. Open Mon.-Fri. 11:30 a.m.-1 a.m., Sat. from 5:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provencale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. **(I)** No Credit Cards.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby back ribs, steamed vegetable medley with cheese fondue, fresh fish daily. L Mon.-Fri. 11-5. D Mon.-Fri. 5-1 a.m., Sat. to 11, Sun. to 10. Private parties. Ent. **(I)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E).** **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Seafood. Spcls: red snapper Grenoblois, Polynesian pineapple special, seafood in shells. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Br Sun. noon-4. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Spanish. Spcls: mariscada with green sauce, chicken villarroy, veal extremena. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Guitarist Fri.-Sat. 7-midnight. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open daily noon-11 p.m. **(M)** AE, V.

O. HENRY'S—345 Sixth Ave., at W. 4th St., 242-2000. Casual. American. Spcls: steak, seafood, veal. L Mon.-Fri. 11-4. Br Sat.-Sun. noon-4. D daily 4-3 a.m. Ent. nightly from 6. Private parties for 40. **(M)** AE, CB, DC, MC, V.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open Sun. - Thurs. 11:30 a.m. - 1 a.m., Fri. - Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. Private parties for 40. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. **(M)** AE.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

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RESTAURANT DIRECTORY

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M)** AE, DC, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GAH YON—260 Madison Ave., bet. 38th-39th Sts., 696-1555. Casual. Korean-Japanese. Spcls: Gah Yon banquet, sushi, negimayaki. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Sat. 5-10:30. Private parties for 5-50. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Sat.-Sun. dim sum Br. **(I)** AE, CB, DC, MC, V.

101 THINGS TO EAT—101 Park Ave., at 41st St., 687-1045. Casual. American. Spcls: salads, sandwiches, *hamburgers*, veal *scaloppine*. B Mon.-Fri. 7-10:30. L Mon.-Fri. 10:30-4. Closed Sat.-Sun. **(I)** No Credit Cards.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open daily 11:30 a.m.-2 a.m. Choral singers Br Sun. thru Christmas. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. *Jacket req. International. Res. sug.* B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. *to* 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: squab and sweetbread terrine with fresh morelles, rack of venison with fresh ginger and honey, breast of pheasant wrapped in farmer's bacon, chestnut soufflé. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pre-theater D 5:30-7:30. E Mon.-Sat. 5:30-1. Closed Sun. **(M)** AE, CB, DC, MC,

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. Ame can-Continental. Spcls: fresh seafood, prime rib. R sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pian Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC,

EL QUIJOTE—226 W. 23rd St., in Chelsea Hot 929-1855. Casual. Castillian. Spcl: lobster from ta Res. sug. Open daily noon-midnight. Inexpensi lobster special daily. **(M)** AE, DC, MC,

KEENS—72 W. 36th St., 947-3636. Casual. Ame can-Continental. Spcls: London mixed grill, Kee mutton chop, grilled bass with merlot. Res. nec. Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private p ties. Closed Sun. **(M)** AE, DC, MC,

LINO'S—147 W. 36th St., 695-6444. Casual. Nor ern Italian. No written menu. Spcls: seafood diavolo, jumbo prime shell steak, veal Alfredo. R sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10: Same à la carte offerings all day. Closed Sun. **(M** AE, CB, DC, MC,

NEW YORK RESTAURANT SCHOOL DININ ROOM—27 W. 34th St., 947-7105. Casual. Ame can. Res. nec. L Mon.-Fri. noon-3. D Mon.-F 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC,

OLD HOMESTEAD—56 Ninth Ave., bet. 14th 15th Sts., 242-9040. Casual. American. Spcls: s loin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-F noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Su 1-10. Complete D. Free parking from 5 & all d Sat.-Sun. **(M)** AE, CB, DC, MC,

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th S bet. Lexington & Third Aves., in Citicorp Bld 371-3367. Casual. Italian. Spcl: fettuccine Alfre Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. AE, CB, DC, MC,

AMBASSADOR GRILL—One United Natio Plaza at 44th St., in U.N. Plaza Hotel, 355-340 Dress opt. Continental. Spcls: veal steak with mo sauce, grilled swordfish. Res. sug. B daily 6-10:30. daily noon-2:30. D daily 6-11. Champagne buffet Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(I** AE, CB, DC, MC,

THE BARCLAY RESTAURANT & TERRAC 111 E. 48th St., in the Hotel Inter-Continent 755-5900. Jacket required. Continental. Spcls: t rine of sweetbreads with pistachios, sautéed veal n daillons with poached cucumbers, roast fillet of la in pastry. Res. sug. B daily 7-10:30. L Mon.-S 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. (M- Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-F 3:30-10:30. AE, CB, DC, MC,

BILL'S GAY NINETIES—57 E. 54th St., 355-024 Dress opt. American. Spcls: veal piccata, sirl steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30 D Mon.-Sat. 5-midnight. Private parties for 20- Ent. Closed Sun. **(M)** AE, CB, DC, MC,

CHRIST CELLA—160 E. 46th St., 697-2479. F mal. American. Spcls: steak, chops, lobster, seafo Res. sug. *Open Mon.-Thurs. noon*-10:30, Fri. 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC,

CITY LUCK—127 E. 54th St., 832-2350. Casu Cantonese. Spcl: song loong gai cube. Res. sug. Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-m night, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Va parking after 6. **(I)** AE, CB, DC, MC,

CRAWDADDY—45 E. 45th St., in the Roosevelt H tel, 687-1860. Casual. Continental-New Orlea Spcls: jambalaya, shrimp creole, oysters Rockefell Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. Mon.-Fri. 5:30-10. Private parties. Closed Sat.-S **(M)** AE, CB, DC, MC,

ELMERS—1034 Second Ave., 751-8020. Jacket quired. American. Spcls: prime sirloin steak, la chops, swordfish, striped bass. Res. sug. Open Mo Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. (AE, CB, DC, MC,

ENOTECA IPERBOLE—137 E. 55th St., 759-972 Dress opt. Classical Italian. Spcls: game, fettucci Extensive wine library. Res. sug. L Mon.-Fri. noon D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, D

FONDA LA PALOMA—256 E. 49th St., 421-54 Dress opt. Mexican. Spcls: camarones à la Fon puerco adovado. Res. sug. L Mon.-Fri. noon-3. Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., S 5-10:30. Spcl. cocktail hour featuring Mexican h d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC,

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GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern-Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MAHARLIKA L'AUBERGE PHILIPPINE À NEW YORK—556 Fifth Ave., at 46th St., 719-4688. Casual. Philippine. Spcls: stuffed shrimp/milk fish, ox tongue, adobo, chicken Manila. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-11. Cocktails Mon.-Fri. 5-7. Complete L. Closed Sun. **(I)** AE, MC, V.

MANHATTAN MARKET—1016 Second Ave., bet. 53rd-54th Sts., 752-1400. Dress opt. American-Nouvelle. Spcls: pecan breaded chicken breast with sour cream mustard sauce, calves liver with sherry vinegar and red currants, veal chop with fresh chanterelles. Res. nec. B Mon.-Fri. 7-10. L Mon.-Fri. 11:45-3. Br Sun. 11:30-3:30. D daily 5:30-11:30. **(M)** AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NADDEO'S STEAK & LOBSTER HOUSE—209 E. 49th St., in the Crystal Pavilion, 644-9100. Dress opt. American-Italian. Spcls: sirloin steak, lobster, veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC, V.

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NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily *game* dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Casual. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-10. Private tatami rooms. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. *Spcls: vongole e cozze, pollo Valdostana, linguine al* pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun

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o noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. omplete D. S to 11:45 p.m. Cocktails noon-11:45. ir Harry's Bar: Cocktails daily 1 p.m.-3 a.m.
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43rd-56th Streets, West Side

GONQUIN—59 W. 44th St., 840-6800. Dress opt. wo dining rooms. Continental. Res. sug. L noon-3. D on.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet :30-12:30. Free D parking 5:30-1 a.m. **(M)**
AE, CB, DC, MC, V.

E ASSEMBLY STEAK & FISH HOUSE—16 W. 1st St., 581-3580. Dress opt. Steakhouse. Spcls: uaranteed prime beef, fresh fish, lobster. Res. sug. Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater . Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

TUNNEL—250 W. 47th St., 582-2166. Casual. rench. Spcls: noisette de veau, tripes à la mode de aen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. :30-11:30. Complete D. Closed Sun. **(M)** AE.

RBETTA—321 W. 46th St., 246-9171. Dress opt. orthern Italian. Spcl: vitello tonnato. Res. nec. L on.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete re-theater D 5:30-7. Private rooms. Closed Sun. **M-E)** AE, CB, DC, MC, V.

MBAY PALACE—30 W. 52nd St., 541-7777. asual. Indian. Spcls: barbecued steak on sizzling latter, lamb or beef Pasanda. Res. sug. L daily noon-. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & . Discount D parking. **(I-M)** AE, CB, DC, MC, V.

FE DE FRANCE—330 W. 46th St., 586-0088. asual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-hurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed un. **(I-M)** AE, DC, MC, V.

FFE FONTANA—811 Seventh Ave., at 52nd St., n Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-at. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)**
AE, CB, DC, MC, V.

RNEGIE DELI & RESTAURANT—854 Seventh ve., at 55th St., 757-2245. Casual. Jewish deli. pcls: corned beef, pastrami, cheese blintzes, matzo all soup. Open daily 6 a.m.-4 a.m. **(I)**
No Credit Cards.

NTURY CAFE—132 W. 43rd St., 398-1988. asual. American. Spcls: cherry smoked filet mignon with horseradish sauce, Caribbean ribs with West-ndian sauce, fresh fish daily. Res. sug. Open Mon.-ri. 11:30 a.m.-2 a.m., Sat. 5-4 a.m. Bar til 4 a.m. ightly. Private parties for 300. **(M)**
AE, CB, DC, MC, V.

RBAR—44 W. 56th St., 432-7227. Casual. Indian. pcls: charcoal clay oven cooking, curry, vegetarian, resh bread. Res. sug. L daily noon-3. D Mon.-Thurs. :30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 .m. **(M)** AE, CB, DC, MC, V.

OD AMONG THE FLOWERS—18 W. 56th St., 41-9039. Jacket & tie required. French nouvelle uisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-at. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

JI—238 W. 56th St., 245-8594. Casual. Japanese. es. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. :30-10:15. Complete L & D. Closed Sun. **(I-M)**
AE, CB, DC, MC, V.

LLAGHER'S STEAK HOUSE—228 W. 52nd St., 45-5336. Dress opt. American. Spcls: hickory roiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

ORGES REY—60 W. 55th St., 245-6764. Casual. rench. Spcls: duckling, crepes maison, steamed egetables, poached fish fillet. Res. sug. L Mon.-Fri. oon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)**
AE, DC, MC, V.

JRLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)**
AE, CB, DC, MC, V.

ALIAN PAVILION—24 W. 55th St., 753-7295/ 586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

CK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)**
AE, DC, MC, V.

CK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30 D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

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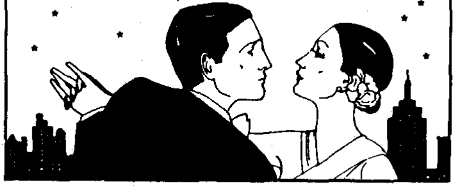

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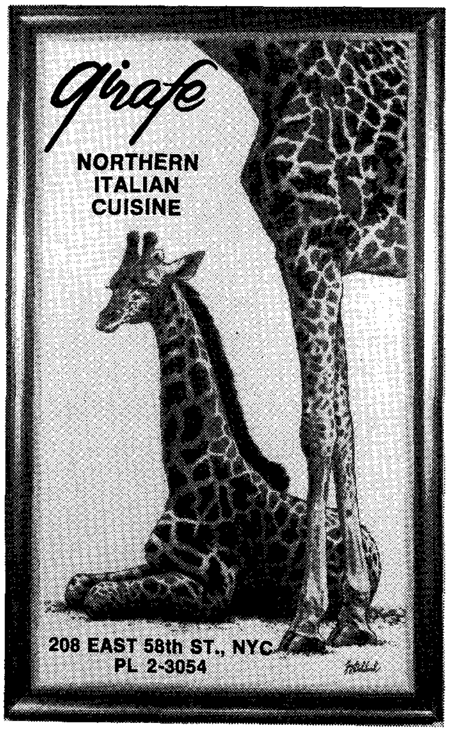
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RESTAURANT DIRECTORY

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Fri. 5-9:30, Sat. to 10:30. Closed Sun. **(M)** AE, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental-Swiss. Spcls: fondue, wiener schnitzel, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-midnight. Pianist 5-8 daily. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

PERGOLA—252 W. 46th St., 664-8692. Casual. French. Spcls: fillet of sole, coq au vin, beef bourguignonne. L Tues., Thurs., Fri. noon-2:30, Wed & Sat. from 11. D Tues.-Sat. 4-9. Closed Sun. & Mon. **(I)** AE, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dr
opt. Continental. Spcls: steak, prime ribs, seafo
Res. sug. L daily 11:30-4. D daily 4-1 a.m. After th
ter supper. No-smoking room. Parties for 10-300.
anist nightly. **(M)** AE, CB, DC, MC,

STAGE DELICATESSEN—834 Seventh Ave., b
53rd & 54th Sts., 245-7850. Casual. Spcls: smok
& cured pastrami, corned beef, homemade blint
stuffed cabbage. Open daily 7 a.m.-2 a.m. B to
a.m. **(I)** No Credit Car

TOP OF THE SIXES—666 Fifth Ave., at 53rd
on the 39th floor, 757-6662. Dress opt. Americ
Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mc
Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed S
(M-E) AE, CB, DC, MC,

"21" CLUB—21 W. 52nd St., 582-7200. Formal. C
tinental. Spcls: fish, game. Res. nec. Open Mon.-
noon-midnight. Closed Sun. **(E)**
AE, CB, DC, MC,

VICTOR'S CAFE 52—236 W. 52nd St., 586-77
Casual. Cuban. Spcls: black bean soup, roast su
ling pig, paella, shredded beef Cubana. Res. s
Open daily 11 a.m.-1 a.m. Ent. nightly. Private p
ties. Also Victor's Cafe—240 Columbus Av., at 7
St., 595-8599. **(M)** AE, CB, DC, MC,

WARWICK HOTEL—54th St. & Ave. of the Ame
cas, 247-2700. **Sir Walter's:** Continental. L Mo
Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10.
Sun. 11:30-3. **(M). Bar & Lounge:** American.
Mon.-Fri. 11:30-2:30. S 10:30-1 a.m.
AE, CB, DC, MC,

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Midc
Eastern-American. Spcls: babaganoush, homus, fa
fel, hamburger on pita bread. Open daily 11:30-9.
No Credit Car

BRUNO—240 E. 58th St., 688-4190. Dress opt. It
ian. Spcls: fish, veal, pasta. Res. sug. L Mon.-F
noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnig
Closed Sun. & holidays. **(M)** AE, DC, MC,

CAFE DE LA PAIX—50 Central Park South, in t
St. Moritz on the Park, 755-5800. Dress opt. Cor
nental. Spcls: châteaubriand for two, veal scaloppi
marsala, sautéed Dover sole. Res. sug. L Mon.-S
11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. A
er-theater menu 10:30-12:30. Pianist nightly 5-m
night. **(M)** AE, CB, DC, MC,

FELIDIA—243 E. 58th St., 758-1479. Jacket
quired. Northern Italian. Spcls: pasutice Istria
quail with polenta, risotto amiraglia. Res. sug.
Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Clos
Sun. **(M)** AE, DC, MC,

FONTANA DI TREVI—151 W. 57th St., 247-56
Dress opt. Italian. Spcl: Roman dishes. Res. sug.
Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. fr
4. **(M)** AE, CB, D

GAYLORD—50 E. 58th St., 759-1710. Dress o
Northern Indian. Clay cooking. Res. sug. L Mon.-F
11:30-3. D nightly 5:30-11. **(I-M)**
AE, CB, DC, MC,

GIAN MARINO—221 E. 58th St., 752-1696. Jac
required. Italian. Spcls: 65 kinds of homemade pas
Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnig
Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)**
AE, CB, DC, MC,

GIRAFE—208 E. 58th St., 752-3054. Dress o
Northern Italian. Res. sug. L Mon.-Fri. noon-3.
Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Su
(M) AE, CB, DC, MC,

INN ON THE PARK—Barbizon-Plaza Hotel, 1
Central Park South, 247-7000. Dress opt. Con
nental. Spcls: châteaubriand for 2, scampi Sorre
tino, skewered beef & scampi, sweetbreads. Res. su
B daily 7-11:30. L daily 11:30-3. D daily 5:30-11.
Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC,

KAPLAN'S AT THE DELMONICO—59 E. 59th S
755-5959. Casual. Jewish deli. Spcls: Rumanian te
derloin, corned beef, stuffed cabbage, potato pa
cakes. Open for B, L, D, & cocktails Mon.-Sat.
a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4.
AE, D

LA CAMELIA—225 E. 58th St., 751-5488. Jacket
quired. Italian. Spcls: capellini d'Angelo alle er
fresche, trancia di salmone al pepe verde, fegato
vitello e Lucanica Tirolese. Res. nec. L Mon.-F
noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.
Closed Sun. **(M)** AE, MC,

LA FENICE—242 E. 58th St., 759-4660. Dress o
Northern Italian. Res. sug. Open Mon.-Sat. noon-m
night. Closed Sun. **(M)** AE, CB, DC, MC,

LE BIARRITZ—325 W. 57th St., 757-2390. Casu
French. Spcls: gigot aux flageolets, contre-filet, po
larde aux chanterelles. Res. sug. L Mon.-Fri. noon-
D Mon.-Fri. 5-11, Sat. to midnight. Complete
Closed Sun. **(M)** AE, DC,

RESTAURANT DIRECTORY

PATIO—118 W. 57th St., in the Hotel Parker eridien, 245-5000. Casual. American-French. pcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. uffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily oon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)**
AE, CB, DC, MC, V.

STEAK—1089 Second Ave., bet 57th & 58th Sts., 21-9072. Dress opt. French-style steakhouse serv g steak only. D daily 5:30-11. Complete D. **(M)**
AE, DC.

TUILERIES—40 Central Park S., 832-3833. ress opt. French. Spcls: pissaladiere, bass with gin r, fresh pasta with lobster and basil, chicken-of e-day. L daily 11-3. Afternoon tea 3-6. D daily midnight. **(M)** AE, MC, V.

TRAIN BLEU—1000 Third Ave., at 59th St., in loomingdale's, 705-2100. Recreation of French ilway dining car. Casual. Nouvelle cuisine. Res. g. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High a Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

E MAGIC PAN—149 E. 57th St., 371-3266. asual. Continental. Spcls: crêpes, steak Diane, sole onne femme. Res. sug. Open Mon.-Sat. 11:30 a.m. idnight, Sun. to 10 p.m. Complete L & D. Private arties for 100. Also **1409 Ave. of the Americas,** 65-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. om 11, Sun. 11-10. **(I)** AE, MC, V.

URICE—118 W. 57th St., in the Hotel Parker eridien, 245-7788. Jacket required. French nou elle. Spcls: foie gras aux choux cuit à la vapeur, omard rôti à la vanille, millefeuilles de framboises. es. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre eater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

ARY'S PUB—358 E. 57th St., 751-1434. Jacket equired. Irish-American. Spcls: steak, chops. L on.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, at.-Sun. 4-1. Br Sun. noon-3:30. **(M)**
AE, CB, DC, MC, V.

RK ROOM—36 Central Park S., in the Park ane Hotel, 371-4000. Jacket required. Continen l. Spcls: Dover sole, rack of lamb, filet mignon ros ini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br un. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. ues.-Sat. **(M)** AE, CB, DC, MC, V.

AZA HOTEL—Fifth Ave. & 59th St., 759-3000. **dwardian Room:** Dress opt. Continental. Res. nec. Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon . D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily -11. **(M-E) Oak Room:** Dress. opt. Continental. es. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S ues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** asual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., un. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. es. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. om noon. **(I-E) Palm Court:** Dress opt. Continental. es. nec. B Mon.-Sat. 7:30-10:30. Coffee service on.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. oon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. -8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to idnight. **(E) Trader Vic's:** Dress opt. Continental olynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cock ils and hors d'oeuvres Mon.-Thurs. 11:30 m.-12:30 a.m., Fri. to 1:30, Sat. 3-1:30 a.m., Sun. -11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, un. 4-11. **(M-E)** AE, CB, DC, MC, V.

GINE'S—502 Park Ave., bet. 59th & 60th Sts., 26-0990. Jacket & tie required. French. Spcls: les haussons de veau aux pointes d'asperges, le tressé e sole au beurre rose, le quadrillé de Charolais aux uatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre eater D 6-8. Disco dancing from 10:30. Closed Sun.)
AE, CB, DC, MC, V.

GINETTE—69 E. 59th St., 758-0530. Casual. In ernational. Spcls: couscous, tartare de saumon, an el's hair primavera. Res. sug. L Mon.-Sat. noon-5. D on.-Sat. 5:30-midnight. Pre-theater D 5:30-7. losed Sun. **(M)** AE, DC, MC, V.

E RUSSIAN TEA ROOM—150 W. 57th St., 65-0947. Jacket required. Russian. Spcls: blini, hashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 1:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Com lete D. Private parties. **(M)** AE, CB, DC, MC, V.

NO'S—235 E. 58th St., 751-0311. Jacket required. orthern Italian. Spcls: linguine with broccoli & zuc hine, costolette alla Milanese, pollo alla Tino. Res. ec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)**
AE, CB, DC, MC, V.

NY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of nion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 .m.-4 a.m. Pianist nightly. **(I)** AE, MC, V.

P OF THE PARK—W. 60th St. & CPW, top of ulf & Western Bldg., 333-3800. Dress opt. Inter ational cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 0:30. Complete D. Closed Sun. **(M)**
AE, CB, DC, MC, V.

E SCALINI—230 E. 58th St., 688-6888. Jacket equired. Northern Italian. Spcl: winter game. Res. ec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. losed Sun. **(M-E)** AE, CB, DC, MC, V.

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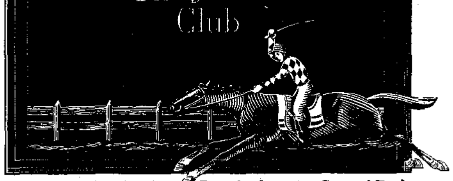

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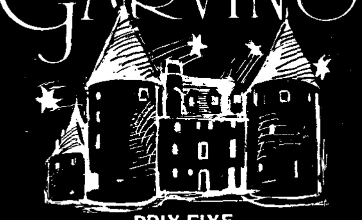

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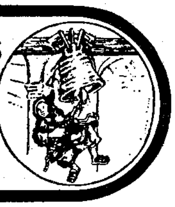

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RESTAURANT DIRECTORY

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Sat. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. D Mon.-Fri. 6-10. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S · MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Closed *Sun.-Mon.* **(M)** *No Credit Cards.*

BAUMER'S—1649 Third Ave., at 92nd St., 831-8301. Dress opt. American-Continental. Spcls: raspberry duck, whole red snapper en papillote, hot chocolate and Grand Marnier souffle. Res. sug. D only Mon.-Sat. 5-midnight. Private parties 30-60. Closed Sun. **(M)** AE, CB, DC.

BOBBY RUBINO'S PLACE FOR RIBS—1359 First Ave., at 73rd St., 772-7008. Casual. American. Spcls: ribs, chicken, steak. L daily 11-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m. **(I)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIECI—1568 First Ave., bet. 81st-82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: carpaccio, penne alla vodka, striped bass with fennel, veal chop forestiera, cassata Siciliana. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L *Mon.-Sat. noon*-2:30. D *Mon.-Sat.* 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

GARDENIA—1373 First Ave., at 74th St., 772-8508. Dress opt. Continental-Hungarian. Spcls: Transylvanian consommé, veal Sindbad, trout Abbazia. Res. sug. D only Mon.-Sat. 6-midnight. Closed Sun. **(M)** AE.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E**

LE REFUGE—166 E. 82nd St., 861-4505. Dress
French. Spcls: foie de volaille aux myrtilles, can
aux fruits frais, gratin aux fruits rouges. Res. su
Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private part
Closed Sun. **(M)** No Credit Ca

LION'S ROCK—316 E. 77th St., 988-3610. Cas
Continental. Spcls: shrimp with honey mustard, r
quail with raisin & sausage stuffing. Res. sug. D o
5-midnight daily. Br Sun. 11:30-4. **(I-M)**
AE, DC, MC

MALAGA—406 E. 73rd St., 737-7659/650-06
Casual. Spanish. Open Mon.-Fri. noon-midni
Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC,

MANHATTAN CAFE—1161 First Ave., at 64th
888-6556. Casual. American-Northern Italian. Sp
steak, chops, fish, lobster. Res. sug.L Mon.-Fri. no
5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)**
AE, CB, DC, MC

MAXWELL'S PLUM—1181 First Ave., at 64th
628-2100. Casual. Continental. Spcls: pheas
braised with forty cloves of garlic; Colorado bl
bear stewed in beer, medaillons of venison gr
veneur, hunter's cake. Res. sug. L Mon.-Fri. noo
D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noo
Sun. from 11. **(M)** AE, CB, DC, MC,

MEAT BROKERS—1153 York Ave., at 62nd
752-0108. Casual. Steakhouse. Spcls: USDA pri
steak, chops, ribs, fresh fish daily, salad bar wit
Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-
Reduced rate parking. **(I-M)** AE, CB, DC, MC,

NANNI AL VALLETTO—133 E. 61st St., 838-39
Dress opt. Italian. Spcls: angel's hair primavera, v
chop alla Nanni with mushroom sauce. Res. nec
Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Clos
Sun. **(E)** AE, CB, DC, MC,

PICCOLO MONDO—1269 First Ave., bet. 68th
69th Sts., 249-3141. Formal. Northern Italian. Sp
scampi alla Veneziana. Res. sug. L Mon.-Fri. noon
D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parki
(M) AE, CB, DC, MC,

PIERRE HOTEL—2 E. 61st St., 838-8000. C
Pierre: Formal. Continental. Spcl: breast of duckli
with red cabbage and calvados, rosettes of veal w
mirabelles, fricassee of lobster with morels. Res. s
B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. no
5. D daily 5-10:30. S from 10:30. Dancing nigh
The Rotunda: English afternoon tea Mon.-
3-6:30. **(M-E)** AE, CB, DC, MC,

THE POLO—840 Madison Ave., at 69th
535-9141. Formal. French. Spcls: le bouquet de
mard *au vermouth, dos de turbot au pamplemou*
rose, la côte de veau tourangelle. Res. sug. L da
noon-2:30. D daily 6-10:30. **(E)**
AE, CB, DC, MC,

RASCALS—1286 First Ave., at 69th St., 734-28
Casual. American. Spcls: hamburgers, sala
quiche. Open daily 11:30 a.m.-3 a.m. Jazz Br S
Sun. 11:30-5. Music nightly from 10. **(I)**
No Credit Ca

THE RAVELLED SLEAVE—1387 Third Ave.,
79th St., 628-8814. Casual. American-Continen
Spcls: soft shell crabs, roast Long Island duckl
filet mignon. Res. sug. D Tues.-Sat. 5:30-midni
Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightl
Br. **(M)** AE, CB, DC, MC,

SANT AMBROEUS—1000 Madison Ave.,
77th-78th Sts., 570-2211. Dress opt. Northe
Italian. Spcls: risotto alla Milanese, fettuccine
mavera, gamberoni reali alla marinara. L da
noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC,

SIGN OF THE DOVE—1110 Third Ave., at 65th
861-8080. Formal. Continental. Spcls: pasta, fr
Dover sole, loin of lamb. Res. sug. L Tues.-Sat. no
3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., S
to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in co
tail lounge. Private parties for 60. Closed Mon. L.
AE, CB, DC, MC,

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63
Sts., 838-0850. Casual. Hunan. Spcls: cubed la
with mushrooms, mustard shrimp, lobster with bla
bean sauce. Res. sug. Open Sun.-Thurs. noon-11, F
Sat. to 11:30. Free 2-hr. parking. **(M)** AE, D

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln C
874-7000. Casual. American-Continental. Op
daily noon-8. **(M)** **Adagio Buffet:** Open perfor
ance nights 5:30-8. **(M)** AE, DC, MC,

CENTRE COURT—61 W. 62nd St., 586-12
Casual. American. Spcls: USDA prime steak, veal
lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D da
5-midnight. Br Sun. 11:30-4. Free 2-hr parking aft
5. **(M)** AE, CB, DC, MC,

RESTAURANT DIRECTORY

ANON'S ON THE PARK—432 Columbus Ave., at 81st St., 787-6800. Dress opt. American-Continental-Seafood. Spcls: bouillabaisse, Mediterranean seafood salad, roast boneless duckling. Res. sug. L Mon.-Sat. 11:30-4. Br Sun. 11-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Private parties for 60. **(M)** AE, CB, DC, MC, V.

UNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

UNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

RS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

IKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

UPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

USHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

WEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

AGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

UNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

HE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

EN'S BEST—Rego Park, 96-40 Queens Blvd., 897-1700. Casual. Kosher. Spcls: corned beef, stuffed cabbage, chopped liver. Open daily 9 a.m.-9:45 p.m. **(I)** No Credit Cards.

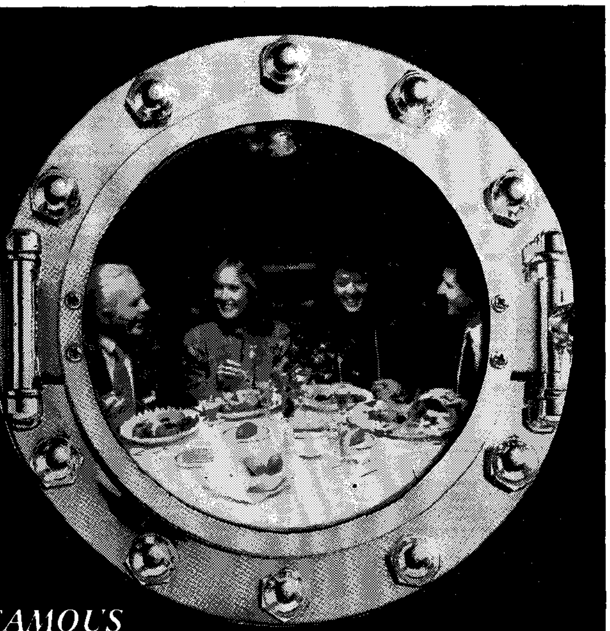
AI YA—Elmhurst, 81-11 Broadway, 651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. **(I)** AE, CB, DC, MC, V.

ITTLE KING—Bayside, 39-31 Bell Blvd., 631-7474. Casual. Continental. Spcls: hamburgers, french onion soup, steak tid-bits, 90 imported & domestic beers. 30 imported and domestic wines & coffees. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 2 a.m., Sun. 4-11. **(I)** AE, MC, V.

TRATTON RESTAURANT—Forest Hills, 108-36 Queens Blvd., 263-6100. Casual. American-Mexican. Spcls: ribs & chicken, Mexican combination platter. Res. sug. L daily 11:30-3. D daily 3 p.m.-3 a.m. Ent. nightly. Private parties for 300. **(I)** AE, CB, DC, MC, V.

ILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10. Sat. to midnight, Sun. noon-10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

LOOK into



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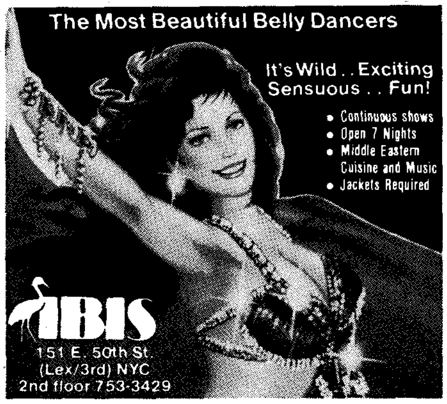
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TELEVISION

Daytime, Dec. 7-9 and 12-13

❷ **WCBS** 212-975-4321
❹ **WNBC** 212-664-4444
❺ **WNEW** 212-535-1000
❼ **WABC** 212-887-7777
❾ **WOR** 212-764-7000
⓫ **WPIX** 212-949-1100
⓭ **WNET** 212-560-2000
㉑ **WLIW** 516-454-8866
㉛ **WNYC** 212-566-3112
🅗 **HOME BOX OFFICE** 212-484-1100
🅢 **SHOWTIME** 212-880-6600
🅝 **UPTOWN** 212-942-7200
🅦 **WOMETCO (WHT).** 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today In New York
❺ New Zoo Review
❼ News
⓫ 20-Minute Workout
🅗 Mon/*Animal Talk*
Tue/Sugar Ray's All Stars
🅢 Wed/Mark Twain *Theatre*
Fri/**Movie:** Spirit Of The Wind
Mon/**Movie:** The *Great Adventure*

6:30
❷ ❹ News
❺ Popeye
❾ Jimmy Swaggart
⓫ Tom & Jerry
🅗 Wed/Emmet Otter's Jug-Band Christmas
Thu,Tue/**Movie:** Heidi
Fri/Christmas Mountain

7:00
❷ Morning News
❹ Today
❺ Woody Woodpecker
❼ Good Morning America
❾ 700 Club
⓫ Superfriends
🅗 Mon/*Vanishing* Wilderness
🅢 Thu/Thunderbirds 2086
Tue/**Movie:** *Don't* Cry, It's Only Thunder

7:30
❺ Bugs & Porky
⓫ Scooby Doo
🅗 Wed/Fraggle Rock
🅢 Wed/**Movie:** *Footlight Frenzy*

8:00
❺ Woody Woodpecker
❾ Civic Programming
⓫ Pink Panther
🅗 Wed/**Movie:** Still Of The Night
Thu/**Movie:** Absence Of Malice
Fri/The Snowman
Tue/**Movie:** The Sign *Of Four*
🅢 Fri/Folk Music Reunion
Mon/**Movie:** The *Wild Pony*

8:30
❺ Flintstones
❾ *Straight* Talk
⓫ Tom & Jerry
🅗 Fri/**Movie:** Blinded By The Light
Mon/Barbara Mandrell
🅢 Thu/Benji's Very Own Christmas Story

9:00
❷ Tic Tac Dough
❹ Here's Lucy
❺ I Love Lucy
❼ Morning Show
⓫ Great Space Coaster
🅢 Thu/Faerie Tale Theatre
Tue/Randy Newman

9:30
❷ Jokers Wild
❺ My Three Sons
❾ News
⓫ Civic Programming
🅗 Wed/Sugar Ray's All Stars
🅢 Wed,Fri,Mon/ Aerobicise

10:00
❷ $25,000 Pyramid
❹ Diff'rent Strokes
❺ Make Room For Daddy
❾ Romper Room
⓫ Civic Programming
🅗 Wed/**Movie:** The Sign Of Four
Thu/ The Last Unicorn
Fri/Billy Joel
Mon/**Movie:** Breaker Morant
Tue/Hall & Oates
🅢 Wed/**Movie:** Don't Go Near The Water
Thu/**Movie:** The Painted Hills
Fri/**Movie:** Blackboard Jungle
Mon/**Movie:** Forever Darling
Tue/**Movie:** Bonnie Scotland
🅦 Wed/**Movie:** Breaking Away
Thu/**Movie:** Mon Oncle
Fri/**Movie:** Barbarosa
Mon/**Movie:** Ransom
Tue/**Movie:** Whose *Life Is It Anyway?*

10:30
❷ Press Your Luck
❹ Sale Of The Century
❺ All In The Family
❼ Woman To Woman
⓫ Magic Garden

11:00
❷ Price Is Right
❹ Wheel Of Fortune
❺ Breakaway
❼ Benson
❾ Bonanza
⓫ Richard Simmons

11:30
❹ Dream House
❼ Loving
⓫ I Dream Of Jeannie
🅗 Thu/Video Jukebox Christmas
Fri/Freddy The Freeloader's Christmas Dinner
Tue/Sugar Ray's All Stars
🅢 Tue/**Movie:** Victor, Victoria

12 **NOON**
❷ Tattletales
❹ Go
❺ Midday
❼ Family Feud
❾ ⓫ News
🅗 Wed/Freddy The Freeloader's Christmas Dinner
Thu/**Movie:** Final Assignment
Mon/**Movie:** Blinded By The Light
Tue/**Movie:** Search And Destroy
🅢 Wed/**Movie:** Dragonslayer
Thu/**Movie:** Love At First Bite
Fri/**Movie:** Table For Five
Mon/**Movie:** My Favorite Year
🅦 Public Affairs

12:30
❷ Young And The Restless
❹ Search For Tomorrow
❼ Ryan's Hope
⓫ Wed/**Movie:** Ten Little Indians (1965). Hugh O'Brian.
Thu/**Movie:** Power Play (1978). Peter O'Toole.
Fri/**Movie:** The Horse's Mouth (1958). Alec Guinness.
Mon/**Movie:** Escape In Japan (1957). Teresa Wright.
Tue/**Movie:** White Comanche (1967). Joseph Cotten.
🅗 Fri/Barbara Mandrell

1:00
❹ Days Of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Wed/**Movie:** Sudan (1945). Maria Montez.
Thu/**Movie:** Powder River (1957). Rory Calhoun.
Fri/**Movie:** China Sky (1945). Ruth Warrick.
Mon/**Movie:** Johnny Angel (1945). George Raft.
Tue/**Movie:** The Set-Up (1949). Robert Ryan, Audrey Totter.
🅗 Wed/**Movie:** Breaker Morant
🅦 Wed/**Movie:** Table For Five
Thu,Tue/**Movie:** Master Of Disaster
Fri/**Movie:** Absence Of Malice
Mon/**Movie:** Chanel Solitaire

1:30
❷ As The World Turns
🅗 Mon/**Movie:** Still Of The Night
Tue/Emmet Otter's Jug-Band Christmas

2:00
❹ Another World
❺ News
❼ One Life To Live
🅗 Thu/**Movie:** Table For Five
Fri/Vanishing Wilderness
🅢 Wed,Fri,Mon/ Aerobicise
Thu/**Movie:** Yes, Giorgio
Tue/**Movie:** The Deep

2:15
❺ Popeye

2:30
❷ Capitol
❾ In Search Of
⓫ Tom & Jerry
🅗 Tue/The Last Unicorn
🅢 Wed/**Movie:** Footlight Frenzy
Fri/**Movie:** To Race The Wind
Mon/**Movie:** Wild Pony

3:00
❷ Guiding Light
❹ Wed-Fri/Fantasy
Mon,Tue/Match Game/Hollywood Squares
❺ Inspector Gadget
❼ General Hospital
❾ *Family*
⓫ Superfriends
🅗 Wed/**Movie:** Still Of The Night
Mon/Movie: Vanishing Wilderness
🅦 Thu/**Movie:** Ransom
Mon/**Movie:** Table *For Five*
Tue/**Movie:** Breaking Away

3:30
❺ Woody & Bugs
⓫ Wed,Thu,Mon,Tue/ Scooby Doo
Fri/**Special:** Herself The Elf. Animated.
🅗 Fri/The Snowman
🅦 Wed/**Movie:** The Stuntman
Fri/**Movie:** The Boss's Son

4:00
❷ Barnaby Jones
❹ Love Connection
❺ He-Man And The Masters Of The Universe
❼ Edge Of Night
❾ Wed/**Movie:** Captain Lightfoot (1955). Rock Hudson, Jeff Morrow.
Thu/**Movie:** Earth Is Mine (1958). Rock Hudson, Jean Simmons.
Fri/**Movie:** A Very Special Favor (1965). Rock Hudson.
Mon/**Movie:** The Miracle Worker (1962). Anne Bancroft.
Tue/**Movie:** Suez (1938). Tyrone Power.
⓫ Pink Panther
⓭ Tue/Sesame Street
🅗 Thu,Tue/**Movie:** Heidi
Fri/Christmas Mountain
🅢 Thu/Benji's Very Own Christmas Story
Mon/Mark Twain Theatre

4:05
🅢 Tue/Thunderbirds 2086

4:30
❹ People's Court
❺ Batman
❼ Wed/**Afterschool Special:** Andrea's Stor A Hitchhiking Tragedy (1983). Michelle Greer
Thu-Tue/Eyewitness Extra
⓫ Happy Days Again
🅗 Wed/Fraggle Rock
Mon/Animal Talk
🅢 Wed/**Movie:** The Wild Pony
Thu/**Movie:** Superman II
Fri/A Christmas Carol
🅦 Thu/**Movie:** Whose Life Is It Anyway?

4:45
⓭ Wed-Mon/Mister Rogers
🅦 Fri/**Movie:** A Coming Of Age

5:00
❷ ❹ ❼ News
❺ Six Million Dollar Man
⓫ Little House On Th Prairie
⓭ Tue/Mister Rogers
🅗 Wed/Emmet Otter's Jug-Band Christmas
🅦 Tue/**Movie:** Barbarosa

5:25
⓭ Wed-Fri/3-2-1 Contact (cc)
Mon/Spaces

5:30
❼ News
⓭ Tue/Spaces
🅗 Thu/Men's Gymnastics
Fri/Fraggle Rock
Mon/The Snowman
Tue/Sugar Ray's Al Stars
🅢 Mon/**Movie:** Love First Bite
Tue/**Movie:** Don't Cry, It's Only Thunder
🅦 Mon/Monster's Christmas

Evening, Dec. 7-9 and 12-13

Wed, Dec. 7

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Buck Rogers
⓫ Love Boat
⓭ New Jersey Nightly News
㉑ Woodwright's Shop
㉛ Brooklyn College Presents
🅗 Consumer Reports Holiday Special
🅢 **Movie:** Dragonslayer
🅦 Best Of Floyd

6:30
❺ One Day At A Time
⓭ Nightly Business Report
㉑ Housewarming With Charlie Wing
㉛ News From City Hall
🅗 Sugar Ray's All Stars
🅦 News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Laugh-In
⓫ Barney Miller
⓭ MacNeil/Lehrer Newshour
㉑ Doctor In The House
㉛ Infinity Factor
🅗 Freddy The Freeloader's Christmas Dinner
🅦 **Movie:** Chanel Solitaire

7:30
❷ 2 On The Town
❹ Family Feud
❺ All In The Family
❼ *Entertainment* Tonight
❾ Benny Hill
⓫ News
㉑ Nightly Business Report
㉛ Moving Right Along

8:00
❷ **Special:** *A Snow* White Christmas
❹ **Special:** Journey To The Heart Of China
❺ *PM Magazine*
❼ Fall Guy
❾ News 9: Primetime
⓫ **Special:** American Bandstand's 30th *Anniversary Special.* Part 2 (Part 1, Tue. Dec 6, 8 p.m.).
⓭ **Special:** The *Nutcracker.* Mikhail Baryshnikov and Gelsey Kirkland. (Repeated Sat. Dec. 10, 6:30 p.m.)
㉑ *Don't Eat The* Pictures
㉛ Working Woman

Movie: The Sign Of
our
Movie: Cries And
Vhispers
Movie: Don't Cry,
t's Only Thunder

:30
Carol Burnett
Special: Playback
33. A look at the hits of
983. (Repeated Sat.,
)ec. 10, 3 p.m.)
Live At Chicago Fest

:00
Movie: Prototype
1983). Christopher
lummer. A scientist
reates the first
umanoid.
Merv Griffin
Dynasty (cc)
Monty Python
Job Market
Movie: In Praise Of
lder Women

:30
Silk Screen

:35
Movie: It's A
/onderful Life (1946).
ames Stewart.

:45
Fawlty Towers

0:00
St. Elsewhere
⑪ News
Hotel
Thank You Mr.
resident: The Press
Conferences Of JFK
Hall & Oates
Movie: Wild
trawberries
Movie: Humanoids
rom The Deep

0:15
The Top Secret Life
of Edgar Briggs

0:30
Hockey: Islanders
s. L.A. Kings
News

0:45
Bless Me Father

1:00
④ ⑦ News
Taxi
Odd Couple
Playboy On The
cene

1:30
Police Story
Tonight
Thicke Of The Night
Nightline
Honeymooners
Latenight America
The Hitchhiker
Movie: Rollover

2 **MIDNIGHT**
Star Trek
The Hitchhiker
Movie: Eating Raoul
Movie: Sensations

2:30
Movie: Gibbsville:
he Turning Point Of
m Malloy (1975). John
avage, Gig Young.
David Letterman
Entertainment
onight
Movie: Breaker
lorant

:00
Hogan's Heroes
Movie: White
/arrior (1961). Steve
eeves, Georgia Moll.
Twilight Zone

:15
Movie: Table For
ive

1:30
④ Mary Tyler Moore
⑤ Chico And The Man
⑨ ⑪ News
Ⓢ **Movie:** Monsignor

2:00
④ Mary Tyler Moore
⑤ **Movie:** Dive Bomber (1941). Errol Flynn.
⑨ Joe Franklin
⑪ Emergency!

2:20
Ⓗ **Movie:** Porky's

2:30
④ Mary Tyler Moore

3:00
④ Bob Newhart
⑨ Let The Children Live
⑪ **Movie:** Bedelia (1947). Margaret Lockwood, Ian Hunter.

3:30
④ Bob Newhart
Ⓦ NBA '83 Championship

3:40
Ⓢ **Movie:** Don't Cry, It's Only Thunder

4:00
④ Here's Lucy
⑨ World Vision

4:05
Ⓗ **Movie:** Still Of The Night

4:30
④ Here's Lucy

5:00
④ More Real People
⑦ Oceanus—The Marine Environment
⑨ News
⑪ Focus: New Jersey

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News
Ⓢ **Movie:** The Wild Pony

5:35
Ⓗ Freddy The Freeloader's Christmas Dinner

Thu., Dec. 8

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Buck Rogers
⑪ Love Boat
⑬ New Jersey Nightly News
㉑ Making The Most Of The Micro (cc)
㉛ New Tech Times

6:30
⑤ One Day At A Time
⑬ Nightly Business Report
㉑ New Tech Times
㉛ News From City Hall
Ⓗ The Last Unicorn
Ⓦ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Laugh-In
⑪ Barney Miller
⑬ MacNeil/Lehrer Newshour
㉑ Doctor In The House
㉛ Infinity Factor
Ⓢ Faerie Tale Theatre
Ⓦ **Movie:** Humongous

7:30
② 2 On The Town
④ Family Feud
⑤ All In The Family

⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
㉑ Nightly Business Report
㉛ Rebop

8:00
② Magnum, P.I.
④ Gimme A Break
⑤ PM Magazine
⑦ **Special:** Ziggy's Gift (cc)
⑨ News 9: Primetime
⑪ **Movie:** Scrooge (1970). Albert Finney, Alec Guinness.
⑬ **Movie:** The Gathering (1977). Edward Asner. (Repeated Sun., Dec. 11, 1:10 p.m.)
㉑ Great Performances: Placido Domingo Celebrates Seville
㉛ Tony Brown's Journal
Ⓗ **Movie:** Absence Of Malice
Ⓝ **Movie:** Smiles Of A Summer Night
Ⓢ Randy Newman

8:30
④ Mama's Family
⑤ Carol Burnett
⑦ **Special:** Christmas Comes To Pacland (cc)
⑨ **Special:** Billy Graham
㉛ Black Focus

9:00
② Simon & Simon
④ We Got It Made
⑤ Merv Griffin
⑦ Trauma Center (cc)
㉛ Ramblin'
Ⓢ **Movie:** Creepshow

9:15
㉑ **Special:** Luciano Pavarotti In Concert

9:30
④ Cheers
⑨ **Basketball:** Knicks Vs. Phoenix Suns

9:40
Ⓦ Richard Brown Reviews

9:55
⑬ 1983 U.S. Ballroom Grand Championships

10:00
② Knots Landing
④ Hill Street Blues
⑤ ⑪ News
⑦ 20/20
㉛ Looking East
Ⓗ Inside The NFL
Ⓝ **Movie:** The Seventh Seal
Ⓦ **Movie:** Playtime

10:30
⑪ News

11:00
② ④ ⑦ News
⑤ Taxi
⑪ Odd Couple
Ⓗ **Movie:** The Boat
Ⓢ Bizarre 5 (cc)

11:30
② Trapper John, M.D.
④ Tonight
⑤ Thicke Of The Night
⑦ Nightline
⑪ Honeymooners
⑬ Sneak Previews
㉑ Latenight America
Ⓢ **Movie:** Love At First Bite

12 **MIDNIGHT**
⑨ Racing From Roosevelt
⑪ Star Trek
Ⓝ **Movie:** Diva
Ⓦ **Movie:** Expectations

12:30
② **Movie:** The Girls In The Office (1979). Susan Saint James.
④ David Letterman
⑦ Nightline
⑨ World Vision

1:00
⑤ Hogan's Heroes
⑦ **Movie:** The Wrath Of God (1972). Robert Mitchum, Rita Hayworth.
⑪ Twilight Zone

1:10
Ⓢ **Movie:** Confessions Of A Window Cleaner

1:15
Ⓦ **Movie:** Whose Life Is It Anyway?

1:30
④ Mary Tyler Moore
⑤ Chico And The Man
⑨ ⑪ News

1:35
Ⓗ Benny Hill

2:00
② News
④ Mary Tyler Moore
⑤ **Movie:** Girl Crazy (1943). Judy Garland.
⑨ Joe Franklin
⑪ Emergency!

2:30
④ Mary Tyler Moore

2:35
Ⓗ **Movie:** Table For Five

2:45
Ⓢ **Movie:** Creepshow

3:00
④ Bob Newhart
⑨ **Movie:** Living Free (1972). Susan Hampshire.
⑪ **Movie:** Pygmalion (1938). Leslie Howard.

3:15
Ⓦ **Movie:** Electric Blue

3:30
④ Bob Newhart

4:00
④ Here's Lucy

4:30
④ Here's Lucy

4:40
Ⓗ **Movie:** Final Assignment

4:50
Ⓢ Randy Newman

5:00
④ More Real People
⑦ Family Portrait: Physical And Sexual Aspects Of A Relationship
⑨ News
⑪ Biography

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

Fri., Dec. 9

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Buck Rogers
⑪ **Special:** The March Of The Wooden Soldiers (1934). Laurel and Hardy.
⑬ New Jersey Nightly News
㉑ Crockett's Victory Garden

Ⓗ Freddy The Freeloader's Christmas Dinner
Ⓢ The Snowman

6:30
⑤ One Day At A Time
⑬ Nightly Business Report
㉑ Square Foot Gardening
㉛ News From City Hall
Ⓢ Folk Music Reunion
Ⓦ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Laugh-In
⑬ MacNeil/Lehrer Newshour
㉑ Doctor In The House
㉛ Infinity Factor
Ⓗ Inside The NFL
Ⓦ Parting Shot

7:30
② 2 On The Town
④ Family Feud
⑤ All In The Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
㉑ Nightly Business Report
㉛ Music Video Party

8:00
② Dukes Of Hazzard
④ **Special:** Smurf Christmas Special
⑤ PM Magazine
⑦ Benson (cc)
⑨ News 9: Prime Time
⑪ **Hockey:** U.S.A. Vs. Soviet Union
⑬ Washington Week In Review
㉑ Vietnam: A Television History (cc)
㉛ Africa File
Ⓗ **Movie:** Creepshow
Ⓝ **Movie:** Beauty And The Beast
Ⓢ **Movie:** Table For Five
Ⓦ **Movie:** Absence Of Malice

8:30
④ **Special:** A Chipmunk Christmas
⑤ Healthbeat Magazine
⑦ Webster
⑨ Newark And Reality
⑬ Wall $treet Week
㉛ Eye On Dance

9:00
② Dallas
④ **Movie:** Seems Like Old Times (1980). Goldie Hawn, Chevy Chase.
⑤ Merv Griffin
⑦ Lottery (cc)
⑨ New Jersey Report
⑬ **Special:** Who Are The DeBolts? Documentary about a couple with 19 children, 13 of whom are adopted and have physical handicaps. (Repeated Sat., Dec. 10, 2 p.m.)
㉑ **Movie:** The Merry Monahans (1944). Donald O'Connor.
㉛ Presente

9:30
⑨ **Special:** Billy Graham
㉛ Masterpiece Theatre: The Citadel

10:00
② Falcon Crest
⑤ News
⑦ Matt Houston (cc)
Ⓗ Billy Joel
Ⓝ **Movie:** Deathwatch
Ⓦ Carole King

10:05
⑬ **Special:** Stepping Out: The DeBolts Grow Up. A look at the DeBolt family, six years after the first film. (See listing 9 p.m. tonight.)
Ⓢ **Movie:** Looking To Get Out

10:30
⑨ **Basketball:** Knicks Vs. San Diego Clippers
⑪ News
㉛ Music Video Party

11:00
② ④ ⑦ ⑪ News
⑤ Taxi
㉑ **Movie:** Manhattan Merry-Go-Round (1937). Leo Carillo.
Ⓦ Leonard Report

11:15
⑬ **Special:** The Lettermen In Concert
Ⓗ **Movie:** A Little Sex

11:30
② **Movie:** Are You In The House Alone? (1978). Kathleen Beller.
④ Tonight
⑤ Thicke Of The Night
⑦ Nightline
⑪ Honeymooners
Ⓦ **Movie:** Adam And Nicole

12 **MIDNIGHT**
⑪ Star Trek
Ⓢ US Festival/Day 2

12:10
Ⓝ **Movie:** On The Nickel

12:30
④ Friday Night Videos
⑦ New York Hot Tracks

12:55
Ⓗ Barbara Mandrell

1:00
⑤ Soul Train
⑨ Bonanza
⑪ Twilight Zone

1:30
⑪ News
Ⓢ **Movie:** Alone In The Dark
Ⓦ **Movie:** Knightriders

1:45
② **Movie:** The Friends Of Eddie Coyle (1973). Robert Mitchum.

2:00
④ Mary Tyler Moore
⑤ America's Top Ten
⑦ Entertainment Tonight
⑨ Joe Franklin
⑪ Solid Gold

2:25
Ⓗ Inside The NFL

2:30
④ Mary Tyler Moore
⑤ **Movie:** Fiend Without A Face (1958). Marshall Thompson.
⑦ **Movie:** Dinosaurus (1960). Ward Ramsey.

3:00
④ Mary Tyler Moore
⑨ World Vision
⑪ **Movie:** Clash By Night (1952). Barbara Stanwyck, Paul Douglas.

3:05
Ⓗ **Movie:** The Burning

3:25
Ⓗ Freddy The Freeloader's Christmas Dinner

3:30
④ Bob Newhart

3:45
② **Movie:** Loaded Guns (1975). Ursula Andress.

SOLUTIONS TO LAST WEEK'S PUZZLES

S	O	L	I	T	A	R	Y		E	N	F	O	L	D
T		I		R		O				E		D		E
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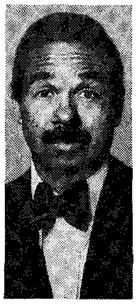
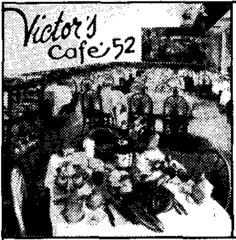


Café Carlyle
Presents
Bobby Short
Tues. thru Sat.
10 P.M. and Midnight shows
Cover per show—$20 per person
No minimum
Supper from 6 P.M. to 1 A.M.

Bemelmans Bar
Barbara Carroll
Mon. thru Sat.
From 9 P.M. Cover $5.00 p.p.
HOTEL CARLYLE
Madison Ave. at 76 Street • Tel. 744-1600



- Cuban Cuisine
- Seafood Specialties
- Roast Pig, Black Bean Soup
- Plus 54 Other Great Entries

VICTOR'S CAFE '52
236 W. 52nd Street
Violins & Piano Music
Skylight Rooms
(212) 586-7714

VICTOR'S CAFE
240 Columbus Avenue
3 Stars — N.Y. Times
Sidewalk Cafe
(212) 595-8599

TELEVISION

4:00
4 Bob Newhart
9 World Vision
W Music Video

4:25
H **Movie:** Four Friends

4:30
4 Here's Lucy

4:40
S Folk Music Reunion

5:00
4 Here's Lucy
9 News
11 Biography

5:30
2 Public Hearing
4 More Real People
9 **Movie:** Fog For A Killer (1960). David Summer, Susan Travers.
11 Insight

Mon., Dec. 12

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Great Chefs Of New Orleans
31 All About TV
H Barbara Mandrell

6:30
5 One Day At A Time
13 Nightly Business Report
21 Dinner At Julia's (cc)
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Barney Miller
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factor
W **Movie:** In Praise Of Older Women

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock
S Santa's Magic Toy Bag

8:00
2 **Special:** A Charlie Brown Christmas
4 **Special:** Mack Davis: The Music Of Christmas
5 PM Magazine
7 That's Incredible (cc)
9 News 9: Prime Time
11 **Movie:** Smiley's People (1982). Sir Alec Guinness. Part 1 of 3 (Parts 2 & 3, Tue., & Wed., Dec. 13 & 14, 8 p.m.).
13 Great Performances: Callas: An International Celebration. Stereo simulcast over WNCN-FM.
21 Undersea World Of Jacques Cousteau
31 Masks
H **Movie:** Blinded By The Light
N **Movie:** A Face In The Crowd
S Faerie Tale Theatre

8:30
2 **Special:** Dr Seuss' How The Grinch Stole Christmas
5 Carol Burnett
9 **Movie:** A Man Called Intrepid (1979). David Niven. Part 1 (Part 2, Tue., Dec. 13, 8:30 p.m.).
31 Color

9:00
2 AfterMASH
4 **Movie:** Little House On The Prairie: Look Back To Yesterday (1983). Michael Landon, Matthew Laborteaux. Charles Ingalls returns to Walnut Grove with his dying son, Albert.
5 Merv Griffin
7 **Football:** Green Bay Packers Vs. Tampa Bay Buccaneers
21 Nature (cc)
31 Cityscope
S **Movie:** My Favorite Year
W **Movie:** Ransom

9:30
2 Newhart
31 Moneymakers
H Not Necessarily The Year In Review

10:00
2 Emerald Point N.A.S.
5 11 News
21 Dixieland Jazz From New Orleans
31 German Professional Soccer

10:05
N **Movie:** Lianna

10:30
9 Hispanic Horizons
11 News
13 **Special:** Encores
H Benny Hill
S Best Of Bizarre 28 (cc)

11:00
2 4 News
5 Taxi
9 Soap
11 Odd Couple
21 Tony Brown's Journal
S **Movie:** Just Before Dawn
W **Movie:** Felicity

11:30
2 Hart To Hart
4 Best Of Carson
5 Thicke Of The Night
9 Hawaii Five-O
11 Honeymooners
21 Latenight America
H **Movie:** Still Of The Night

12 **MIDNIGHT**
7 News
11 Star Trek
N **Movie:** Beauty And The Beast

12:30
2 Columbo
4 David Letterman
7 Nightline
9 Bonanza
S **Movie:** Love At First Bite
W **Movie:** Humongous

1:00
5 Hogan's Heroes
7 Entertainment Tonight
11 Twilight Zone
H **Movie:** Breaker Morant

1:30
4 Mary Tyler Moore
5 Chico And The Man
7 **Movie:** Buchanan Rides Alone (1958). Randolph Scott.
9 11 News

2:00
2 News
4 Mary Tyler Moore
5 America's Top Ten
9 Joe Franklin
11 Emergency!
W **Movie:** Table For Five

2:10
S **Movie:** The Burning

2:30
4 Mary Tyler Moore
5 Best Of Midday

2:50
H **Movie:** A Little Sex

3:00
4 Bob Newhart
9 Let The Children Live
11 **Movie:** Long Ago, Tomorrow (1971). Nanette Newman.

3:30
4 Bob Newhart
5 Off The Set

3:45
S Best Of Bizarre 28 (cc)

4:00
4 Here's Lucy

4:25
H Barbara Mandrell

4:30
4 Here's Lucy
S Faerie Tale Theatre

5:00
4 More Real People
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S Mark Twain Theatre

Tue., Dec. 13

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Magic Of Oil Painting
31 World Chronicle
H **Movie:** The Sign Of Four

6:30
5 One Day At A Time
13 Nightly Business Report
21 Magic Of Decorative Painting
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Barney Miller
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factor
W Carole King

7:30
2 **Special:** North Pole: The Story And The Movie. A look at the mini-series, "Cook And Peary: The Race To The Pole," which begins tonight at 9.
4 **Special:** The Raccoons And The Lost Star
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Tony Brown's Journa
S Rick Springfield

8:00
2 Mississippi
4 A Team
5 PM Magazine
7 Just Our Luck
9 News 9: Primetime
11 **Movie:** Smiley's People (1982). Sir Alec Guinness. Part 2 of 3 (Parts 1 & 2, Mon. & Wed., Dec. 12 & 14 at p.m.).
13 Nova (cc)
21 The Pallisers
31 Black Focus
H Emmet Otter's Jug-Band Christmas
N **Movie:** The Seventh Seal
W **Hockey:** Islanders Vs. Edmonton Oilers

8:30
5 Carol Burnett
7 Happy Days (cc)
9 **Movie:** A Man Called Intrepid (1979). David Niven. Part 2 (Part 1, Mon., Dec. 12, 8:30 p.m.).
31 Africa File

9:00
2 **Movie:** Cook And Peary: The Race To The Pole (1983). Richard Chamberlain, Rod Steiger.
4 Remington Steele
5 Merv Griffin
7 Three's Company (cc)
13 Vietman: A Television History
21 Masterpiece Theatre The Citadel (cc)
31 Eye On Dance
H **Movie:** Porky's
S **Movie:** Victor/Victoria

9:30
7 Oh Madeline
31 Karate

10:00
4 For Love And Hono
5 11 News
7 Hart To Hart
13 Making Of Mankind
21 Eddie Boyd—Bank Robber (cc)
31 Vietnam: A Television History
N **Movie:** Wild Strawberries

10:30
9 **Basketball:** N.J. Nets Vs. Golden State Warriors
11 News

11:00
2 4 7 News
5 Taxi
11 Odd Couple
13 Quest! Douglas Mawson: The Survivor
H Hall & Oates
W **Movie:** Breaking Away

11:30
2 Magnum, P.I.
4 Tonight
5 Thicke Of The Nigh
7 Nightline
11 Honeymooners
21 Latenight America
S Randy Newman

12 **MIDNIGHT**
11 Star Trek
N **Movie:** Monty Pyth Live At The Hollywood Bowl

12:30
2 McCloud
4 David Letterman

Entertainment
onight
Movie: The Deep

:35
Movie: Creepshow

00
Hogan's Heroes
Movie: The Bramble
ısh (1960). Richard
ırton, Barbara Rush.
World Vision
Twilight Zone
Movie: Expose Me
vely

30
Mary Tyler Moore

❺ Chico And The Man
⓫ News

2:00
❷ News
❹ Mary Tyler Moore
❺ **Movie:** The Professionals (1966). Burt Lancaster.
❾ Joe Franklin
⓫ Emergency!

2:30
❹ Mary Tyler Moore
Ⓦ **Movie:** Vice Squad

2:35
Ⓗ **Movie:** Search And Destroy

Ⓢ **Movie:** Alone In The Dark

3:00
❹ Bob Newhart
❾ **Movie:** Big Jim McClain (1952). John Wayne, Nancy Olson.
⓫ **Special:** On Any Sunday (1971). Steve McQueen.

3:30
❹ Bob Newhart

4:00
❹ Here's Lucy

4:10
Ⓗ **Movie:** Porky's

Ⓢ Rick Springfield

4:30
❹ Here's Lucy

5:00
❹ More Real People
❼ Family Portrait: Physical And Sexual Aspects Of A Relationship
❾ News
⓫ Biography

5:30
❹ Health Field
❼ Morning Stretch
❾ Joe Franklin
⓫ News
Ⓢ Thunderbirds 2086

Weekend, Dec. 10 - 11

Sat., Dec. 10

00
Patchwork Family
Rebop
Pattern For Living
Aprenda Ingles

15
A Christmas Carol.
nimated.

30
Carrascolendas
Insight
Special: A Gift For
ranny
Movie: Search And
estroy

00
Captain Kangaroo
One Of A Kind
World Tomorrow
Davey And Goliath
News
Return To The Planet
The Apes

30
LBS Children's
ıeatre
Bullwinkle
Little Prince
Newark & Reality
Pink Panther
Mainstream

00
Biskitts
Flintstone Funnies
Wonderama
Best Of Scooby Doo
Christopher Closeup
Tom & Jerry
MacNeil/Lehrer
ewshour
Carrascolendas
Movie: The Sign Of
ur
Movie: Brigadoon

30
Saturday Supercade
Shirt Tales
Make Room For
ıddy
Monchichis/Little
scals/Richie Rich
Meet The Mayors
Herald Of Truth
Teaching Students
ith Special Needs

00
Smurfs
Star Search
Nine On New Jersey
Old Time Gospel
ur
Wall $treet Week
La Esquina

30
Dungeons & Dragons
Pac-Man/Amazing
ıbik Cube Hour
Davey And Goliath
Lawmakers

㉛ **Special:** Chemical People

10:00
❷ Plasticman
❺ Saturday Morning
❾ All-Star Wrestling
⓫ Essence
⓭ American Interests
Ⓗ Inside The NFL
Ⓢ **Movie:** The Kid From Brooklyn
Ⓦ **Movie:** Westward Ho!

10:30
❷ Charlie Brown & Snoopy
❹ Alvin & The Chipmunks
❼ Littles
⓫ Hee Haw
⓭ International Edition
㉛ Que Pasa USA?

11:00
❷ Benji, Zax & The Alien Prince
❹ Mr. T
❼ Puppy/Scooby Doo Hour
❾ B.J./Lobo
⓭ Vietnam: A Television History (cc)
Ⓗ Sugar Ray's All Stars

11:30
❷ Bugs Bunny/Road Runner
❹ Amazing Spider Man & Incredible Hulk
⓫ Wall Street Journal Report
Ⓗ Emmet Otter's Jug-Band Christmas

11:45
Ⓦ **Movie:** Rollover

12 **NOON**
❷ **Football:** TBA
❹ NFL '83
❺ Fame
❼ Weekend Specials (cc)
❾ Hardy Boys/Nancy Drew Mysteries
⓫ How The West Was Won
⓭ Open Mind
㉑ Gourmet Cooking
Ⓢ **Movie:** The Deep

12:30
❹ **Football:** Jets Vs. Pittsburg Steelers
❼ American Bandstand
⓭ **Special:** The Snow Queen: An Ice Ballet. Dorothy Hamill and John Curry.
㉑ All New This Old House (cc)
Ⓗ **Movie:** Final Assignment

1:00
❺ **Movie:** Bruce Lee: His Last Days, His Last Nights (1979). Bruce Lee.
❾ **Movie:** Charleston (1979). James Coco.
⓫ **Movie:** Fist Of Vengeance. Shoji Karada, Lu Pi Chen.
㉑ Crockett's Victory Garden

1:30
❼ Pop 'N Rocker

1:40
㉑ Square Foot Gardening

2:00
❼ Pop 'N Rocker
⓭ **Special:** Who Are The DeBolts? (See Fri., Dec. 9, 9 p.m.)
Ⓦ **Movie:** Superman II

2:05
Ⓢ **Movie:** I Ought To Be In Pictures

2:15
㉑ Woodwright's Shop

2:30
❼ Safari To Adventure
㉛ Shakespeare Plays: A Winter's Tale
Ⓗ Video Jukebox

2:45
㉑ All New This Old House (cc)

3:00
❺ **Movie:** The Optimists (1973). Peter Sellers.
❼ World Cup Skiing
❾ **Special:** Playback '83. (See Wed., Dec. 7, 8:30 p.m.)
⓫ **Movie:** The Banana Boat (1977). Doug McClure, Haley Mills.
⓭ **Special:** Stepping Out: The Debolts Grow Up (See Fri., Dec. 9, 10:05 p.m.)
Ⓗ **Movie:** Search And Destroy

3:25
㉑ Crockett's Victory Garden

3:30
❷ NFL Today
❹ NFL Post Game

4:00
❷ **Football:** Atlanta Falcons Vs. Miami Dolphins
❹ Fight Back
❼ 1983 College Football All-America Team
⓭ **Movie:** It's A Wonderful Life (1946). James Stewart.
㉑ Square Foot Gardening
Ⓢ **Movie:** Footlight Frenzy

4:10
Ⓦ **Movie:** The Secret Policeman's Other Ball

4:30
❹ Mary Tyler Moore
❼ Sportsbeat
㉑ Woodwright's Shop
㉛ A Tribute To Alex Wilder
Ⓗ Hall & Oates

5:00
❹ More Real People
❺ Starsky And Hutch
❼ Wide World Of Sports
❾ Battlestar Galactica
⓫ Little House On The Prairie
㉑ Sesame Street (cc)

5:30
❹ NFL Week In Review
㉛ Lawmakers

5:45
Ⓦ **Movie:** The Adventures Of The Wilderness Family

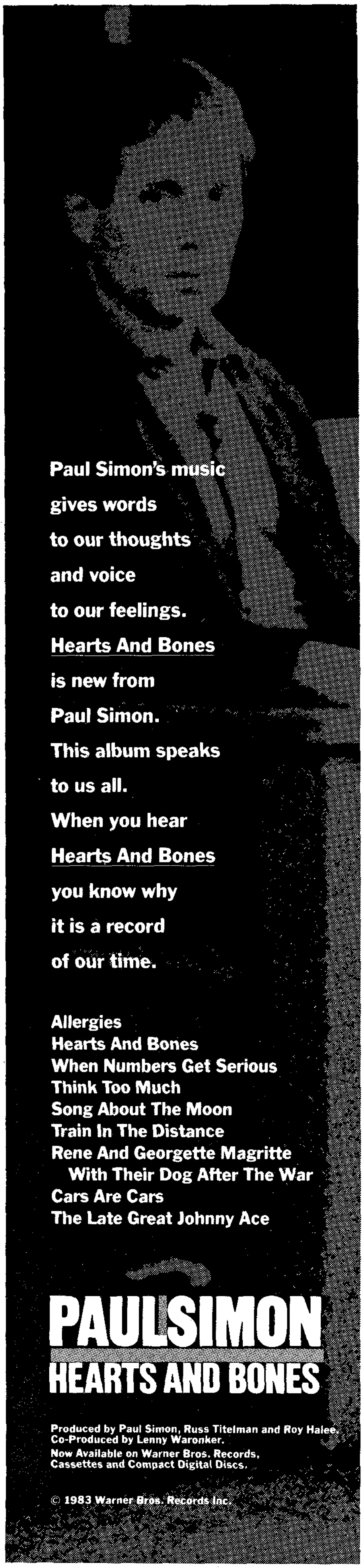
6:00
❹ News
❺ Blue Knight
❾ Racing From Aqueduct
⓫ Star Trek
㉑ Ascent Of Man
㉛ Searching
Ⓗ **Movie:** The Sign Of Four
Ⓢ Rick Springfield

6:30
❹ News
❼ Superchargers
❾ In Search Of
⓭ **Special:** The Nutcracker. Mikhail Baryshnikov and Gelsey Kirkland.
㉛ European Journal

7:00
❷ ❼ ❾ News
❹ Prime Of Your Life
❺ Welcome Back Kotter
⓫ Dance Fever
㉑ Inside Albany
㉛ Infinity Factor

7:30
❷ Muppets
❹ **Special:** The Christmas Raccoons
❺ All In The Family
❼ **Special:** Senility: Remember, There's Hope
❾ New Jersey People
⓫ At The Movies
㉑ Wall $treet Week
㉛ From Jumpstreet
Ⓢ **Movie:** A Boy Named Charlie Brown
Ⓦ Santa's Magic Toy Bag

8:00
❷ Cutter To Houston
❹ Diff'rent Strokes


Paul Simon's music
gives words
to our thoughts
and voice
to our feelings.
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is new from
Paul Simon.
This album speaks
to us all.
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Hearts And Bones
you know why
it is a record
of our time.

Allergies
Hearts And Bones
When Numbers Get Serious
Think Too Much
Song About The Moon
Train In The Distance
Rene And Georgette Magritte
With Their Dog After The War
Cars Are Cars
The Late Great Johnny Ace

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Produced by Paul Simon, Russ Titelman and Roy Halee.
Co-Produced by Lenny Waronker.
Now Available on Warner Bros. Records,
Cassettes and Compact Digital Discs.

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5 **Movie:** One Touch Of Venus (1948). Ava Gardner, Robert Walker.
7 T.J. Hooker (cc)
9 Meet The Mayors
11 **Football:** Independence Bowl: Air Force Vs. Mississippi U.
13 **Special:** Luciano Pavarotti In Concert. *Stereo simulcast over* WNCN-FM.
21 An Evening With Mark Twain
31 Moving Right Along
H Not Necessarily The Year In Review
N **Movie:** Monty Python Live At The Hollywood Bowl
W **Movie:** Rollover

8:30
4 Silver Spoons
9 **Hockey:** Islanders Vs. Minnesota North Stars
31 Live At Chicago Fest

9:00
2 **Movie:** Victory (1981). Michael Caine, Sylvester Stallone.
4 Manimal
7 Love Boat (cc)
21 I'll Fly Away: A Gospel Celebration
31 NYU Broadcast Lab
H **Movie:** The Challenge
S **Movie:** The Deep

9:30
31 New Tech Times

10:00
4 Yellow Rose
5 News
7 Fantasy Island (cc)
13 **Special:** The 50's: Moments To Remember
31 NASA's Silver Special
N **Movie:** The Tall Blonde Man With One Black Shoe
W **Movie:** Richard's Things

10:30
5 Black News
11 News
21 Tom Rush At Symphony Hall: A New Year
31 Music Video Party

11:00
2 4 7 News
5 **Movie:** I Want To Live! (1958). Susan Hayward.
11 Wall Street Journal Report
21 Austin City Limits
H **Movie:** Porky's

11:05
S Bizarre 5 (cc)

11:30
4 Saturday Night Live
9 Racing From Roosevelt
11 Honeymooners
S **Movie:** Humanoids From The Deep

11:45
2 Sportspeople
7 **Movie:** Klute (1971). Jane Fonda.

12 **MIDNIGHT**
2 **Movie:** Thoroughly Modern Millie (1967). Julie Andrews.
9 Championship Wrestling
11 Streets Of San Francisco
N **Movie:** Having A Wild Weekend
W **Movie:** Young Lady Chatterly

12:45
H Hall & Oates

1:00
4 Rock TV
9 **Movie:** Seeds Of Evil (1974). Katharine Houghton.
11 Twilight Zone
S **Movie:** Rollover

1:25
5 **Movie:** Good Neighbor Sam (1964). Jack Lemmon.

1:30
11 News
W **Movie:** Breaking Away

2:00
4 Mary Tyler Moore
7 **Movie:** The Bait (1972). Donna Mills.
11 **Movie:** Daddy Long Legs (1955). Fred Astaire, Leslie Caron.

2:20
H **Movie:** Diva

2:30
4 Mary Tyler Moore

2:57
2 Music Magazine

3:00
4 Gavin/Lott
9 International Christian Aid
S **Movie:** The Verdict

3:15
W Elizabeth The Queen

3:27
2 **Movie:** Benny And Barney: Las Vegas Underground (1976). Jane Seymour.

3:30
4 Bob Newhart

4:00
4 Here's Lucy
9 International Christian Aid

4:20
H **Movie:** The Challenge

5:00
2 **Movie:** Murder In Movieland (1973). James Stewart, Sheree North.
9 News
11 Biography

5:05
S Bizarre 5 (cc)

5:30
9 Point Of View
11 Christopher Closeup
S **Movie:** The Kid From Brooklyn

5:45
11 Davey And Goliath

5:50
5 Time For Timothy

Sun., Dec. 11

6:00
9 New Jersey Report
11 News

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 Wild Kingdom
H Rich Little's "A Christmas Carol"

7:00
2 Captain Kangaroo
4 Journey To Adventure
5 Jerry Falwell
7 Faith For Today
9 Newark And Reality
11 Robert Schuller

7:30
4 Bob Newhart
7 This Is The Life
9 Jack Van Impe
13 Mister Rogers
H **Movie:** Absence Of Malice
S Bugs Bunny's 1001 Rabbit Tales

8:00
2 Way To Go
4 Austin City Limits
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price

8:10
13 Sesame Street (cc)

8:30
2 For Our Times
4 That Teen Show
7 Comeback
9 Day Of Discovery

9:00
2 Sunday Morning
4 Today In New York
5 Popeye
7 Safari To Adventure
9 Oral Roberts
11 Tom & Jerry
S Faerie Tale Theatre

9:15
13 Sesame Street

9:30
4 Positively Black
5 **Special:** Pinocchio In Outer Space
7 Tiempo
9 Point Of View
11 Josie & The Pussycats
H **Movie:** Table For Five

10:00
4 Latin Tempo
7 Best Of The Morning Show
9 Mass
11 Pink Panther
S **Movie:** The Adventures Of The Wilderness Family
W **Movie:** The Stunt Man

10:25
13 Reading Rainbow (cc)

10:30
2 Face The Nation
4 Visiones
5 **Movie:** Tarzan And The Jungle Boy (1968). Mike Henry.
9 That's The Spirit
11 Three Stooges

11:00
2 Taking Advantage
4 First Estate
7 It's Your Business
9 Make Peace With Nature
11 **Movie:** Lost In Alaska (1952). Bud Abbott, Lou Costello.
13 Nova

11:30
2 Newsmakers
4 News 4orum
7 This Week With David Brinkley
9 Rex Humbard
H Fraggle Rock

12 **NOON**
2 Channel 2 The People
4 Meet The Press
9 Robert Schuller
21 Long Island Sports Network
H Men's Gymnastics
S Paper Chase—The First Year

12:05
13 Great Performances: Placido Domingo Celebrates Seville

12:15
5 **Movie:** Ivanhoe (1953). Robert Taylor.

12:30
2 Bill Parcell/Giants'83
4 NFL '83
7 Directions
11 **Movie:** Charade (1963). Cary Grant.
W **Movie:** Magic

1:00
2 Lorne Greene's New Wilderness
4 **Football:** Giants Vs. Seattle Seahawks
7 Like It Is
9 **Movie:** The Wreck Of The Mary Deare (1959). Gary Cooper.
H **Movie:** Right Of Way
S **Movie:** It Happened At The World's Fair

1:10
13 **Movie:** The *Gathering* (1977). Edward Asner.

1:30
2 **Movie:** Money From Home (1953). Dean Martin, Jerry Lewis.

2:00
7 Eyewitness News Conference
21 Barbershop Jamboree

2:30
5 **Movie:** Solomon And Sheba (1959). Yul Brynner.
7 Greatest Sports Legends
21 An Evening With Mark Twain
W **Movie:** Porky's

3:00
7 Olympiad
9 **Movie:** Kidnapped (1971). Michael Caine.
11 **Special:** Hollywood Christmas Parade
13 Kennedy Center Tonight: Broadway Plays Washington
H Freddy The Freeloader's Christmas Dinner
S **Movie:** Yes, Giorgio

3:30
2 NFL Today
21 I'll Fly Away: A Gospel Celebration

4:00
2 **Football:** Washington Redskins Vs. Dallas Cowboys
4 More Real People
7 New York Hot Tracks
31 Washington Week In Review
H Video Jukebox Christmas

4:30
4 **Auto Racing:** Mellow Yellow 300—The 24th Annual NASCAR Grand National
31 Lawmakers
H **Movie:** Absence Of Malice
W The Last Unicorn

5:00
5 Fame
7 Entertainment This Week
9 S.W.A.T.
11 **Movie:** A Man, A Woman And A Bank (1979). Donald Sutherland.
21 Tom Rush At Symphony Hall: A New Year
31 Inside Story
S Faerie Tale Theatre

5:30
4 NFL Pro Magazine
31 Cityscope

6:00
4 7 News
5 **Movie:** Firepower (1979). Sophia Loren.
9 Hawaii Five-O
13 **Special:** Luciano Pavarotti In Concert
21 Castle
31 All About TV
S Benji's Very Own Christmas Story
W **Movie:** Hester Street

6:30
4 7 News
31 Searching
H Rich Little's "A Christmas Carol"
S Bugs Bunny's 1001 Rabbit Tales

7:00
2 60 Minutes
4 First Camera
7 Ripley's Believe It Or *Not*
9 Switch
11 Solid Gold
21 Together. . . With Leo Buscaglia
31 Infinity Factor

7:30
31 Rebop
H Fraggle Rock

8:00
2 **Special:** All Star Party For Frank Sinatra
4 Knight Rider
5 Star Search
7 Hardcastle And McCormick
9 Straight Talk
11 Salute!
13 Nature (cc)
21 Harry Chapin In Concert
31 Don't Eat The Pictures
H **Movie:** Table For Five
N **Movie:** Happy New Year
S **Movie:** Night Shift
W **Movie:** Vice Squad

9:00
2 Jeffersons
4 **Movie:** Coast To Coast (1980). Dyan Cannon, Robert Blake.
5 **Special:** The Mob In Atlantic City
7 **Movie:** Through Naked Eyes (1983). David Soul, Pam Dawber.
9 Jimmy Swaggart
11 **Special:** Billy Graham
21 **Movie:** Follow The Boys
31 Silk Screen

9:05
13 Masterpiece Theatre: The Citadel (cc)

9:30
2 Goodnight Beantown
31 Presente

10:00
2 Trapper John, M.D.
5 11 News
9 World Tomorrow
31 Chile: By Reason Or By Fire
H **Special:** Freddy The Freeloader's Christmas Dinner
N **Movie:** Smithereens
S Mel Brooks
W **Movie:** Monsignor

10:05
13 **Movie:** I'm All Right, Jack (1960). Peter Sellers.

10:30
5 Sports Extra
9 **Basketball:** Knicks Vs. L.A. Lakers
11 From The Editor's Desk

11:00
2 4 7 News
5 Off The Set
11 Odd Couple
21 **Movie:** Magnificent Obsession
H **Movie:** Right Of Way
S **Movie:** Yes, Giorgi

11:30
5 David Susskind
11 Honeymooners

11:45
2 Sports Update
4 **Movie:** Nashville Grab (1981). Jeff Conaway, Diane Kay.
7 Eyewitness Sports Special

12 **MIDNIGHT**
2 **Movie:** The Sugarland Express (1974). Goldie Hawn.
7 **Movie:** The Skull (1965). Peter Cushing.
11 Star Trek
N **Movie:** La Vie Continue

12:15
W **Movie:** Nest Of Vipers

12:50
H **Movie:** The Boat

1:00
9 **Movie:** Hello-Goodbye (1970). Michael Crawford.
11 Twilight Zone
S **Movie:** Enter The Ninja

1:30
11 News

1:40
7 **Movie:** The Abominable Dr. Phibe (1971). Vincent Price.

1:45
4 Mary Tyler Moore

2:00
2 News
11 **Movie:** Island Of The Burning Doomed (1970). Christopher Le

2:15
4 Visiones

2:45
4 First Estate
S Mel Brooks

3:00
9 World Vision

3:25
H Video Jukebox Christmas

3:45
S **Movie:** An Officer And A Gentleman

3:55
H **Movie:** Sharky's Machine

4:00
11 Life Of Riley

4:30
11 Best Of Groucho

5:00
7 Social Problems
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

ADIO HIGHLIGHTS

Wed., Dec. 7

6/WQXR-AM/FM—
ccini: La Boheme
eni, Harwood,
arotti, Panerai,
iaurov, Berlin Phil
h/von Karajan).
0/WNCN—Bach:
for Harpsichord #5
(Concentus Musicus
Vienna/Harnoncourt).
0/WNCN—Francaix:
le Qt for Saxophones
therlands Saxophone

6/WQXR-AM/FM—
zart: Four German
nces (The Academy
St.
rtin-in-the-Fields/
rriner).
0/WNCN—
rshwin: An American
Paris (Cincinnati Sym
ch/Kunzel).
0/WNYC—
rngold: Much Ado
out Nothing Suite
mon).
0/WNCN—
ascagni: La Gavotta
le Bambole
gelicum Orch of
lan/Rosada).
6/WQXR-AM/FM—
ttersdorf: Sonata in G
Violin and
rpsichord (Swoboda,
pf).
0/WNYC—
ethoven: Sonata #10
G, Op. 14, #2
ank).
6/WQXR-AM/FM—
int-Saens: Piano Cto
in g (Davidovich,
sterdam
ncertgebow Orch/
vi).
0/WNCN—
avinsky: Five Easy
ces (Jacobs, Oppens).
:00/WNYC—The
rds and music of
gar, Walton, Britten,
ughan **Williams,**
chael **Tippet.** With
formances by Yehudi
nuhin, Andre Previn,
ers.

Thurs., Dec. 8

6/WQXR-AM/FM—
ethoven: Piano
nata #28 in A, Op.
1 (Barenboim).
0/WNYC—Joseph
fman: The Casimir
ll Recital.
0/WNCN—Brahms:
ano Works, Op. 76
ieseking).
6/WQXR-AM/FM—
vel: Bolero (Orch de
ris/Barenboim).
0/WNCN—Chabrier:
ite Pastorale (Suisse
mande Orch/
sermet).
30/WNYC—Foster:
e Voice of By Gone
ys (Guinn, Kalish).
0/WNCN—Sibelius:
o for Violin in d, Op.
(Heifetz, London Phil
ch/Beecham).
6/WQXR-AM/FM—
anley: Cto #4 in d
Strings (Little Orch
London/Jones).

8:00/WNYC—
Schumann: 5 Pieces in Folk Style for Oboe & Piano (Holliger, Brendel).
8:06/WQXR-AM/FM—
Sibelius: Sym #7 in C (The Phil Orch/ Ashkenazy).
10:00/WNYC—Barber: Knoxville: Summer of 1915 (Steber, Strickland).

Fri., Dec. 9

2:06/WQXR-AM/FM—
Nielsen: Sym #3 "Sinfonia Espansiva" (Bernstein, Guldbaek, Moller).
3:00/WNCN—Leclair: Sonata for Flute and Continuo in e, Op. 2, #1 (Larde Dreyfus, Lamy).
WNYC—Elliot Carter: A Life in Music.
4:06/WQXR-AM/FM—
Schubert (arr. Liszt): Wanderer Fantasy (Cyprian Katsaris, Philadelphia Orch/ Ormandy).
5:00/WNCN—
Geminiani: Cto Grosso in d on Corelli's "La Follia" Variations, Op. 5, #12 (English Concert/Pinnock).
6:30/WNYC—Wagner: Lohengrin (in German) (Pilar Lorengar, Leonie Rysanek, Peter Hofmann/Hollreiser).
7:06/WQXR-AM/FM—
Schumann: Fantasiestucke, Op. 73 (de Peyer, Goode).
8:00/WNCN—Vivaldi: Cto for 2 Trumpets in C, Op. 46, #1 (Academy of Ancient Music/ Hogwood).
8:06/WQXR-AM/FM—
De Falla: The 3 Cornered Hat (Orch Symphonique de Montreal/Dutoit).
9:00/WNCN—Janacek: Sonata for Violin and Piano (Chase, McDermott).
9:06/WQXR-AM/FM—
Strauss: Don Quixote, Fantastic Variations on a Theme of Knightly Character, Op. 35 (Philadelphia Orch/ Tennstedt).

Sat., Dec. 10

10:00 a.m./WNYC—
Ravel: String Qt in F (Budapest).
10:06 a.m./WQXR-AM/FM—Mozart: Violin Cto #2 in D (Mutter, Philadelphia Orch/Muti).
11:00 a.m./WNYC—
Bartok: String Qt #2 (Budapest).
12:00/WNCN—Holst: Egdon Heath, Op.47 (London Sym Orch/ Previn).
12:06/WQXR-AM/FM —Brahms: Souvenir de la Ruisse, Op. 151 (Alfons and Aloys Kontarsky).
1:00/WQXR—Live at the Met—**Poulenc:** Dialogues of the Carmelites.
2:00/WNCN—
Beethoven: Sym #4 in B-Flat, Op.60 (Berlin Phil Orch/von Karajan).
4:30/WNCN—Milhaud: Sonatine for Flute and Piano (Boyd, K. Schmidt).
5:05/WQXR-AM/FM—
Offenbach: Orchestral Fantasy from La Vie Parisienne (Light Orch of the French Nat'l Radio/Cariven).
6:00/WNCN—Ives: Variations on "America" (Chicago Sym Orch/ Gould).
6:30/WQXR-AM/FM—
Organ music by 18th century German composers.
8:00/WNCN—Luciano Pavarotti: in recital from the San Francisco Civic Auditorium. Simulcast with WNET-TV, Channel 13.
WNYC—Sessions: Sym #2 (Bishop-Kovacevich/ Previn).
9:00/WKCR—Opera Topics: The Art of Soprano Bidu Sayao.
9:06/WQXR-AM/FM—
Tchaikovsky: Romeo and Juliet (Cleveland Orch/Davis).
10:00/WNCN—Franck: Sym in d (French Radio Orch/Martinon).

Sun., Dec. 11

10:00 a.m./WNCN—
Gragnani: Trio for Guitar in D, Op.12 (Thomatos Guitar Trio).
10:06 a.m./WQXR-AM/FM—Paganini: Qt #10 in A for Violin, Viola, Guitar and Cello (Paganini Qt).
11:00 a.m./WNCN—
Mozart: Country Dances in B-Flat (Saar Chamber Orch/Ristenpart).
12:00/WNYC—
Beethoven: Trio in G, Op.1, #2 (Trio do Milano).
1:00/WNCN—
Rachmaninoff: Cto for Piano #2 in c, Op.18 (Licad/Abbado).
3:00/WNCN—J.C. Bach: Sym in E-Flat, Op.9, #2 (English Chamber Orch/ Bonynge).
3:06/WQXR-AM/FM—
Schoenberg: Chamber Sym, Op.9 (Menhin, New York Phil/Mehta).
4:00/WNCN—
Hummel: Etudes, Op.125, #1-7 (Boehm).
6:06/WQXR-AM/FM—
Vivaldi: Sinfonia in G for Strings and Continuo (I Musici Chamber Orch).
8:00/WNYC—Haydn: Sonata for Piano, #58 in C (Berman).
8:06/WQXR-AM/FM—
Tchaikovsky: Eugene Onegin (Weikl, Kubiak, Burrows, Ghiaurov, London Phil Orch/Solti).
10:00/WNCN—Pierné: Variations Libres et Finale, Op.51 (Laskine, Marion, Via Nova Qt).

Mon., Dec. 12

2:06/WQXR-AM/FM—
Moussorgsky (arr. Ravel): Pictures at an Exhibition (Cleveland Orch/Maazel).
3:00/WNCN—Liszt: Les Preludes (London Phil Orch/Herrmann).
4:00/WNCN—Grieg: Lyric Suite, Op. 54 (English Chamber Orch/ Leppard).
4:06/WQXR-AM/FM—
Dvorak: The Waterspirite (London Sym Orch/Kertesz).
5:00/WNCN—R. Strauss: Der Rosenkavalier, Op. 59, Orchestral Suite (London Sym Orch/ Previn).
6:30/WNYC—Gould: Latin-American Syphonette (Hanson).
7:06/WQXR-AM/FM—
Albinoni: Trumpet Cto in B-Flat (Andre Academy of St. Martin-in-the-Fields/ Marriner).
8:00/WNCN—A tribute to **Maria Callas.**
8:06/WQXR-AM/FM—
Martinu: Violin Cto #1 (Suk, Czech Phil/ Neumann).
9:06/WQXR-AM/FM—
Mozart: Sym #41 in C, "Jupiter" (Eschenbach).
10:00/WNCN—
Brahms: Variations on an Original Theme in D, Op.21, #1 (Kalichstein).

Tues., Dec. 13

3:00/WNCN—Ravel: Tzigane (Perlman, London Sym Orch/ Previn).
3:06/WQXR-AM/FM—
Borodin: Sym #2 in b (Toronto Sym Orch/ Davis).
4:00/WNCN—Handel: Cto for Flute, Violin, Cello and Continuo in d (Concentu Musicus of Vienna/Harnoncourt).
5:00/WNCN—C.P.E. Bach: Sym in b (Academy of Ancient Music/Hogwood).
6:30/WNYC—
Schoenberg: Verklarte Nacht (New Vienna).
7:06/WQXR-AM/FM—
Stravinsky: Selections from Pulcinella (Oistrakh, Zertsalova).
8:00/WNYC—
Bruckner: Sym #7 in E (Skrowaczewski/Matson).
8:30/WNCN—
MacDowell: Cto for Piano #2 in d, Op.23 (Watts).
9:06/WQXR-AM/FM—
Samuel Barber: A survey of one of America's greatest composers.
10:00/WNYC—Webern: 3 Pieces for Orch (Ormandy).

ess otherwise indicated, all times are p.m. and all stations are FM.

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NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Mon., Aloisio Aguiar Trio. Tues. & Thurs., Angela Suarez. Wed. & Sun., Mario Toledo and Choros from Brazil. Fri., Claudio Rojiti. Sat., Angela Santos. AE, CB, DC

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 12/9, 10, Jim McNeely Trio with Marc Johnson on bass and Adam Nussbaum on drums. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 12/5, Toshiko Akiyoshi; Lew Tabackin Big Band. 12/6-11, The Freddie Hubbard All Stars with Joanne Brackeen, Roy Haynes, Ben Riley, Eddie Gomez, Lew Tabackin. 12/12, The Satin Dolls; The Carla White/Manny Duran Band. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 12/5, Kate & Anna McGarrigle. 12/7, 8, Nils Lofgren. 12/9, John Hartford. 12/10-12, Pieces of a Dream. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 12/5-10, Richie Beirach and George Mraz. 12/12-17, Cedar Walton and Buster Williams. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

CATTAILS—2589 Broadway at 97th St., 865-6100. Continental/American restaurant. 12/6, Annette White and Wayne Rhone. 12/7, Lola Dunn. 12/8, Micare and Nunn. 12/9, Jane Gennaro. 12/10, Judy Barnett. 12/11, Anne Pollach with Priscilla Owens. Shows Tues.-Sat. at 10 & midnight. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Blues-singer Alberta Hunter accompanied by Gerald Cook and Vishnu Wood, Wed.-Sat. at 9:30. Singer Laura Theodore, Sun.-Tues. at 9 & 11, Fri.-Sat. at 11:30. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 12/10, Cranberry Lake Jug Band. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 12/5, 12, The Ed Polcer Quintet and the Metropolitan Bopera House. 12/6, 13, Red Balaban and his Other Cats. 12/7-10, 14-17, Balaban and Cats. 12/11, Glenn Zottola Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 12/6-11, Noel Pointer, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 12/5, 12, Lynn Samuels. 12/7, The Rain People; The Trypes. 12/9, Happy and Artie Traum with Jay Unger. 12/10, Tom Pacheco Band. 12/11, Jane Brucker. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 12/5-7, Hal Shaefer with Linck Milliman. 12/8-10, Joe Lee Wilson with Mickey Tucker. 12/11, 12, Phil Markowitz with Mark Johnson. 12/13-17, Kevin Eubanks. **Upstairs:** 12/8, A Night with Raw Sugar. 12/9, High Heeled Women; Genevieve Stewart; Nancy Pasternack and comic Mario Cantone. 12/10, Susan Halperin and Judy Gibson. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Baba Motta Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Kitt Moran and her Trio. Sun., 5-10, Baba Motta. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Waldin Trio plays for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 12/6-10, pianist Hank Jones with Michael Moore on bass. Sun.-Mon., Junior Mance with Marty Rivera. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 12/6-31, Jackie Cain and Roy Kral in *Jackie and Roy Celebrate the Holidays with Cy Coleman,* Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Loren Schoenberg and his Sounds of Swing Group. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sol Yaged All-Stars. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Bob January and his Band. AE.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 12/5, Charlie Haden and the Liberation Orchestra. 12/6, Mike Boltz. 12/7, Daniella featuring Kenny Kirkland, Phil Bowler, and Keith Copeland. 12/8, Cathy Salit. 12/9-11, Charlie Haden Quartet. 12/12, Gil Evans Orchestra. 12/13, Vivan Prince. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 12/6, Danny Rhodes. 12/7, Offhand Smokeless. 12/8, Brightons. 12/9, H.B.^{2} ; Kid Stuff. 12/10, Judith Cohen; Don Hartley; Clonetones. 12/11, Iola and the Biffmen. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 12/5, 12, The David Murray Big Band. 12/6-10, Don Pullen Quintet featuring Jack Walrath. 12/13-17, Memphis Slim. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 12/6-12, Desiree Coleman sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. 12/11, The Angel Rangelov Jimmy Madison Big Band with Irene Reid. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 12/5, Machito's Big Band with Dizzy Gillespie. 12/6, John Colaianni and his trio. 12/9, 10, The Latin Jazz Flute Summit starring Herbie Mann and Dave Valentin. 12/12, Luis 'Perico' Ortiz with the Bad Street Boys and guest soloist Arthur Blythe. **The Terrace:** Junior Mance and Marty Rivera, Wed.-Sat. from 9:30. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 12/6-31, Brazilian singer Leny Andrade. AE, MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 12/5-10, pianist Jim Roberts with Brian Torff on bass. Every Sun., pianist John Bunch with Phil Flanigan on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 12/6-11, 13-18, comedian Howie Mandel. Shows Tues.-Sun. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81s 82nd St., 861-9386. Restaurant, comedy spot improvisational entertainment. Sun.-Thurs. the starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midni AE, CB, DC, MC

DANGERFIELD'S—1118 First Ave., 593-1650. 5-8, comedian Danny Curtis. 12/9, 10, come Bob Nelson. Mon.-Thurs. 9 & 11:15, Fri. 9 & 11 Sat. 9 & midnight. Sun. 9:30, talent showcase m/c Hiram Kasten AE, CB, DC, MC

GOOD TIMES—449 Third Ave., 686-4250. menu; comics, singers, and impressionists, 7 ni from 9:30. AE, MC

IMPROVISATION—358 W. 44th St., 765-8 Comics and singers seven nights a week; food; t informality. No credit ca

MAGIC TOWNE HOUSE—1026 Third A 308-2733. Magic cabaret with professional m cians, Fri.-Sun. No credit ca

MONKEY BAR—60 E. 54th St., (in Elysee Ho 753-1066. Mon.-Fri. pianist Johnny Andre 5:30-7:30. Continuous entertainment, Tues. Da Curtis. Wed.-Sat., David Fisher and Mel Ma Closed Sun. AE, CB, DC, MC

MOSTLY MAGIC—55 Carmine St., 924-14 Nightclub/theater featuring magic and com Tues., Showcase. Wed., magician Joe Devlin singer Pamela Smith. Thurs., magician Iman comedian Terry Day. Fri., magician Slydini comedian Ed Lopez. Sat., Iman and Ed Lopez. AE, MC

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. D with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC

BARBIZON PLAZA LIBRARY—Sixth Ave., 58th & 59th Sts., 247-7000. Lively discothe Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m.

DOWNSTAIRS AT JOANNA—18 E. 18th 675-7900. Intimate nightclub with dancing to Confrey Phillips Trio, Tues.-Sat. from 10 p.m.-4 (membership). AE, MC

JIMMY WESTON'S—131 E. 54th St., 838-8 Restaurant which serves up jazz and dancing. 12/31, The Dorothy Donegan Trio, alternating singer-pianist Tommy Furtado, nightly except S from 10-3 a.m. AE, CB, DC, MC

THE RED PARROT—617 W. 57th St., 247-1 Club occupying a whole city block! Resident piece orchestra plays everything from country-w ern to jazz. No credit ca

REGINE'S—502 Park Ave., at 59th St., 826-0 Elegant French restaurant Mon.-Sat., 6-midnight a lively disco from 10:30 p.m. AE, CB, DC, MC

ROSELAND—239 W. 52nd St., 247-0200. Leg ary ballroom features a 700-seat restaurant-bar, is open for dancing, Thurs.-Sun. from 2:30. Al

S.O.B.'s—204 Varick St., 243-4940. A club/res rant/bar featuring the authentic music of Br Tues.-Sun. 12/6, Cigano Pop Cult. 12/7, Mixed G 12/8, Gumbe Sounds Contemporary Music Ghana. 12/9, Brazuca Top's 40. 12/10, Loremil chado and Sarava Bahia Band. 12/11, Mario Tol and Choros from Brazil. Al

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. C tinental restaurant. **Theater/Cabaret Room:** B som Dearie sings Wed.-Sat. at 6:30… *Pe Hewett's New Tropical Revue,* Wed.-Fri. at 9, Sa 9 & 11… Comedy and music with Michael Ga Fri.-Sat. at midnight. AE, MC

CAFE VERSAILLES—151 E. 50th St., 753-3 Palatial cabaret-restaurant with a richly spiced re *C'Est Si Bon* produced by Georges Reich featu gorgeous showgirls, exotic production numbers, specialty acts, nightly at 9 & 11:30. Pianist In Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC

FREDDY'S—308 E. 49th St., 888-1633. Restaura bar. Thru 12/31, comedian-impressionist Cha ierce, Tues.-Thurs. at 11, Fri. & Sat. 10 & midnight. 2/7, 14 at 8:30, singer Peter McDowell. 12/8-10 at :30, Jon Soleather. AE, MC, V.

S—151 E. 50th St., 753-3429. Exotic room (upstairs t Cafe Versailles) featuring Mid-Eastern musicians nd bellydancers performing continuously, from 10 .m. AE, CB, DC, MC, V.

E INNER CIRCLE—113 Jane St., at West St., 24-7030. Atmospheric hideaway cafe/restaurant ıcing the Hudson River. Thru 12/11, "Jo Sullivan ings Frank Loesser and Friends," Wed., Thurs and ın. at 9, Fri. & Sat. at 8:30 & 11:30. 12/13 at 9, hoda King sings *Forgotten Broadway.* AE, MC, V.

'EAL'S 43RD STREET—147 W. 43rd St., 82-1613. **Upstairs:** Comedy revue, *Serious Bizness,* ·aturing David Babcock, Jill Larson, Don Perman nd Nealla Spano, Tues.-Thurs. at 8, Fri. & Sat. at :30 & 11, Wed. at 5:30. AE, CB, DC, MC, V.

ıSSON'S—158 W. 72nd St., 595-7400. Continen-l restaurant. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at :30 and 11:30, *Forbidden Broadway '84,* a musical omedy revue by Gerard Alessandrini. AE, CB, DC, MC, V.

NACHE—1409 Sixth Ave., 765-5080. Restaurant/ abaret. *Wanted-Dead or Alive* a musical show pro-uced by Lee Reynolds, Wed.-Sat. at 8:30 & 11. AE, MC, V.

INBOW GRILL—30 Rockefeller Plaza, 65th oor, way up in the sky. 757-8970. *Gotta Dance,* a ew musical revue directed and choreographed by ony Tanner. Shows nightly, 9:15 & 11:30. Disco ancing between and after shows. Closed Sun. **Rain-ow Room:** Right across the hall, with the same stu-endous view, Sy Oliver and His Orchestra, play for ancing (exc. Mon.). AE, CB, DC, MC, V.

.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *hat's Entertainment II,* a musical revue, Fri. at 11:30, at. at 10:30 & 12:30. Dancing between and after ıows. AE, CB, DC, MC, V.

Hotel Rooms

GONQUIN—59 W. 44th St., 840-6800. **Oak oom:** *Noel for Noel,* Steve Ross celebrates Noel oward every Wed.-Sat. from 9:30, Sun. from 5. AE, CB, DC, MC.

ERICAN STANHOPE—Fifth Ave., at 81st St., 88-5800. **Saratoga:** Singer-pianist Richard Currier lays *New York As It Was Again. . . Is Again,* Tues.-hurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

RLYLE—Madison Ave. & 76th St., 744-1600. **afe:** Intimate supper-club/bar. Thru 12/31, singer-ianist Bobby Short Tues.-Sat. 10 & midnight. **Be-ıelmans Bar:** Jazz-pianist Barbara Carroll plays on.-Sat., from 9. AE, CB, DC, MC, V.

AND HYATT—Park Ave., at 42nd St., 883-1234. **he Crystal Fountain:** Contemporary restaurant ith string quartet Mon.-Sat. **Trumpet's:** Elegant ouvelle-cuisine restaurant with pianist, John Cook, on., Wed.-Sat. 5-11. Pianist-composer Earl Rose lays Tues. AE, CB, DC, MC, V.

ıTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** oland Granier de Lafayette plays piano Mon.-Fri., midnight, replaced Sat. & Sun. by James Jordan. **ybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurling-am's:** Pianist Steve Montgomery Wed.-Sun. 11:30, with James Jordan alternating Mon. & Tues. **ıternational Promenade:** Pianist Spencer Glanz, on.-Fri. from 4:30. AE, CB, DC, MC, V.

RKER MERIDIEN—119 W. 56th St., 245-5000. **e Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. ottie Stalworth and Fred Hunter play Mon.-Sat. 30-1 a.m. AE, CB, DC, MC, V.

RRE—Fifth Ave., at 61st St., 838-8000. **The afe:** The Bucky Pizzarelli Trio Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

AZA—Fifth Ave., at 59th St., 759-3000. **Edward-ın Room:** Pianist Ruth Andrews plays Tues.-Sat. 11. **Oak Room:** Pianist Mary Pollard Mon.-Fri. :30-9:30. John Morris takes over Tues.-Sat. from :30-1:30. AE, CB, DC, MC, V.

ERATON CENTRE—52nd St. & Seventh Ave., 31-1000. **Caffe Fontana:** Continental restaurant. iano bar entertainment, 5-1 a.m. nightly. **Rainier's:** xquisite restaurant with singer-pianist Barbara Rose ntertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** hru 1/7, a new edition of *Paradise on Ice* (ice re-ıe), Mon.-Sat. at 9:30 and 11:30. Dance music be-veen and after shows. AE, CB, DC, MC, V.

ERRY-NETHERLAND—781 Fifth Ave., 55-2800. **Le Petit Cafe:** Pianist Ed Goldman plays ues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 12/31, *Hooray for Hollywood!* (a non-stop musical revue) Mon.-Tues. at 9, Wed.-Sat. at 9 & 11. **Astor's:** Pianist Ann Hampton Callaway, Tues.-Sat. 5:30-7:30. Thru 12/24, The Mike Cerrati Trio, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 8-1 a.m. Judith Keithly Trio play Sun. & Mon. **The Hideaway:** Singer-pianist George Feyer, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

Piano Bars

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DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** Cabaret/piano bar. 12/5, 12, Marilyn Benkler; Harriet Leider. 12/6, 13, Vie Tabaac; Carmines & Summers. 12/7, 10, Russ Thacker; Karen Mason with Brian Lasser. 12/11, Randa McNamara. Shows at 8:30 & 11. No credit cards.

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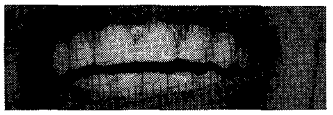

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PERSONALS

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Muscle Up—Personal weight training in N.Y.'s most exclusive gym. For appointment call Definitions. 212-741-0136.

Rhythmic Aerobics—Exercise and dance *into shape! Course begins Jan. 10. Join* now and receive free membership privileges: pool, sauna, whirlpool, steam, weights. Aerobics West Fitness Club, 131 West 86 Street. 212-787-3356.

RESUME SERVICES

The Correct Image—Resume/career *service. Rita Williams. 212-953-0118.*

Eye Opening Resumes—Creative job strategy. Career Planning Inst. 599-0032.

Resumes—Updated on word processor. Free storage, consultation. We revise, edit. Rush jobs. Midtown. 212-697-1360.

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From $5.00 a Month—24 hour answering and mail services. Action. 212-279-3870.

Heavy Cleaning—For your *apartment.* Waxing, carpets, windows, etc. Spring Cleaning. 212-765-4750.

Maids Unlimited—Heavy/light cleaning. Equipment available. Bonded personnel. Hourly rate. Party help. 212-838-6282. Established 1959. Corp. accounts invited.

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

Bob Dellacona—Cleaning service. The bottom line is performance.212-420-1775.

The Perfect Holiday Gift—Persona telephone machine tapes. 212-505- 617-523-6218.

McMaid Inc.—The professional a ment cleaning service. *Corporate* counts. Fully insured. 212-371-5555.

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Shopping Consultants Ltd.—Busy with no time to shop for holiday gifts do it for you! 212-759-1213.

House Cleaners—Home or o Cleaners, bartenders, typists, recep ists, painters. Free pamphlets. We'r Your Service, Inc. 212-582-0557.

THERAPY

Men-Sex Therapy—Experienced ps *therapists. Supervised Surrogate* gram. Longest established facility i East; Amazing Results. H.I.S. G 212-689-3800.

Surrogate Therapy?—Are you lonely depressed because of sexual failures you avoiding social relationships, b truth you fear another sexual fai Have you tried conventional therapy no substantial results? No excuses help is available. Surrogate therapy be your only answer. Amazing visibl *sults. Supervised surrogate program* surance reimbursement possible. cal supervision. Midtown location. day - Friday 10-7, Sat. 9-3, H.I.S. G 212-391-1000.

Sexual Difficulties—Affecting your riage? Relationship? If you suffer impotency, premature reaction, la *desire,* help is available now. Am results. Surrogate therapy. Daily 10 p.m. Saturday 9 to 3 p.m. H.I.S. G 212-MU9-6383.

Bulimia/Anorexia—Licensed eating order specialist. End the binge/ syndrome. 212-581-5744.

Relaxation Therapy—Progressive nique relieves tensions of the day. gant mid-town location. 212-758-70

Relieve Your Stress—With sybarit laxation techniques invoking reanimation. Empathetic therapist. vate, elegant E. 60's. 212-535-3286.

Private Sessions—Relaxation fulfill Understanding therapists. 212-620-0

Single Man Surrogate Sex Therapy new social relationships, dating. confidence. Fast results. 212-244-00

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Male Sex Surrogate Therapy—Aff ble program. Live up to your full p tial. Overcome premature rea impotency, lack of desire. Professi supervised. Confidential. Insurance bursement possible. 212-244-0004.

Overcome Tensions—Specialized re tion therapy. Convenient midtown tion. 212-319-0759.

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nosis! Self-Hypnosis!—Weight! Sex! king! Memory! J.Walman. 755-4363.

nosis To Change Habits!—Weight, king, concentration, self-hypnosis. anne Wasser Simon, M.A. 348-1922.

trol Your Mind And Life—Hypno- Self-hypnosis! Habits, weight, smok- stress, anxiety. Pat Buckley, M.A., chotherapist. 212-744-2077.

rc Groz—Extremely inventive notherapist is making time available serious persons interested in creativi- personal improvement, or self-explo- on: 212-689-2214.

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VEIGHT LOSS GUARANTEED
Fasting, famous Traylor method
10% discount for FASTERS
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p Emotional Eating—Permanently erienced counselor knows your frus- ion. Free consultation. 212-308-5891.

ight Loss Guaranteed—Up to 10/20 nds/week. Easily. Quickly. True fast- Expert supervision. Educational pro- m. Successful follow-up regime. enty years in operation. Medically ac- ted. Pawling Health Manor, Box 401, de Park, No. 2, NY. 12538. 914-889-4141.

The 1st weight loss Program
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You don't change the foods you
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Roommates Unlimited Inc.—"The better alternative." Licensed. 212-650-0202.

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The Classified Ad—Will help you sell your Co-op/Condo. Especially when your working classified ad is ordered to work in every issue of New York Magazine. Effective advertising is consistent advertising. Call 212-880-0732.

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Furnished/Unfurnished—Co-op, condo, townhouse apartments for rent needed for corporate clientele. 212-889-6345.

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

HOUSES TO EXCHANGE

Ski Colorado—Breckenridge House exchange for short term use Manhattan condo. 303-340-2430.

WINTER RENTALS

Acapulco, Las Brisas—4 bedroom villa, pool, garden. Full staff. 212-874-1297.

St. Maarten/Caribbean—3 bedroom villa with pool, spectacular view, luxury accommodations. Weekly rates. Call Eves: 212-873-8846; Days: 212-752-1666.

Barbados—Magnificent beachfront estates in Sandy Lane/St. James for rent to discerning clientele. Full staff, private pool, tennis courts and other amenities. References required. VHR, Worldwide. 201-224-8364.

St. Maarten/Netherland Antilles—4 bedroom villa with panoramic harbor and ocean view. Luxury accommodations, pool, maid service. Individual and group rates. Write: Villa Sous le Vent. Box 616, Stoney Brook, NY 11790. Or call evenings. 516-473-6156.

SUBLETS

Seeking Sublet—On upper west side. Dec.- May. Lisa Trivell. 212-679-7575.

APT./HOUSE SITTING

Female Columbia Graduate—Seeks Manhattan home. Responsible, excellent references. 212-865-7947.

STRICTLY PERSONALS

ung, International Exec.—Going to rope early January, to collect on deal lifetime. Too busy to find someone to re the fun. Seeks a traveling partner, ale 30-45, unmarried. Photo and ne a must, with bio. NYM Box 372.

en Eyes, Chestnut Hair—5'5", 35, di- ee. Looking for fun person to be . NYM Box B020.

e Love, Need Romance—Southern ifornia entrepreneur; intends to stay ried. Bright, good looking, varied in- sts. Seeks compatible, romantic nd. Your state or mine. Photo, phone east, please. NYM Box B021.

married College Professor—43, 5'7", lbs., bald but pleasant appearance. s tennis, sailing, concerts, plays. uld enjoy company of childless pro- ional. Box 4035, Warren, NJ 07060.

American Girl—International per- ality. Blonde divorcee, no offspring, Comfortable on the tennis court or in all gown. Gourmet cook. Law school duate. Prefers to be wife/hostess to ppy looking man with more cultured, llectual mentality. Photo/phone. M Box B022.

opin To Talking Heads—33, raven- red female, Jewish, media professional o enjoys photography, ice skating, nedy, nutrition and more. Seeks male nterpart, 28-35, over 5'10", trim, with sitivity and unafraid of commitment. to and phone. NYM Box A161.

Successful, Single, Mid 40's—Male Executive looking for successful female executive in her 30's. Please send photo and tell me about yourself. NYM Box B025.

Warm, Professional, Male—Want to meet pretty, intelligent, fun lady, 17-23. Box 717, N.Y.C. 10008-0717.

Western Suffolk Guy, 35—Kind, gentle and ready to settle down, hope you are too. L.I. lady or city escapee. No tire kickers please. NYM Box A164.

Handsome WASP Male—NYC, seeks attractive female WASP. NYM Box A162.

Presentable Appearance—Medium height. Financially secure, warm and interesting, healthy, sensitive to women. seeks Female, 40's to 50's. Earthy, voluptuous, attractive, worldly and sophisticated, size 12-14 or thereabouts who resides in Manhattan or Westchester. Possesses quality, style and charm and is financially adequate. Prefer golfer, sensible drinker and enjoyer. NYM Box A167.

A Highly Gifted—Slim, handsome, charismatic male in his early 40's, moves about with an easy going elan, articulate with a dry wit, very successful with a beautiful country home. Wishes to meet extremely attractive, model slim, long-haired female, to age 28, with no dependents, who has successfully mastered the art of hurling a champagne glass into the fireplace. Reply with photo, if possible. NYM Box A141.

No One's Perfect—Attractive Jewish architecture student in his early 30's seeks successful, strong woman to help him go straight to the altar and establish a family and warm, secure, loving homelife in the country; must enjoy dogs, art, and let's build a house together. If you are financially independent and feel secure and confident in your sexuality, then please reply. PO Box 666, Murray Hill, New York. 10156.

Lovely, Single Female—White, early 30's, in search of a gentle man, 29-39, who possesses charm, wit, looks and is successful. NYM Box 373.

42, White Male—(Hater of single bar scene). Tall, attractive, single, gentle and sensitive, successful executive, worldwide business traveler, seeking a one-to-one relationship, boating, sun and fun. Seeking refined and secure, vivacious woman, 28-42, who enjoys intimacy with space. Send bio (photo helps). NYM Box A155.

Reasonably Good Looking—Single, white male, 32, 5'6", management consultant, successful. Enjoys tennis, plays, fine restaurants. I've reached the point where I want one steady girlfriend who likes her individuality but also desires a long-term relationship. Invites reply from trim, attractive, rational woman. If you enjoy first class treatment write about yourself. NYM Box B014.

Jewish Man—Self-employed professional, divorced, energetic 54, attractive, outgoing, intelligent, empathetic, sense of humor, eclectic interests. Seeking lasting relationship with slim, Jewish woman, 45-50ish, self-reliant, educated, sensual, sincere, unpretentious, who enjoys togetherness. NYM Box B015.

Attractive Lady, 24—Slim, brown hair, blue eyes, seeks sensitive, sincere, Irish-American, Catholic gentleman under 30. Photo appreciated. NYM Box A157.

Male, 31—Professional, handsome, intelligent, good sense of humor, enjoys long walks, film, the beach, seeks female counterpart, 24-32. Note/photo if possible. NYM Box A158.

Same Time Next Year—But more often. Former NYer, athletic, multi-interested internationally-based exec, 40, seeks companion to share warmth of NY visits plus overseas get-togethers. I'm looking for a bright, secure, good-looking, well educated, sensual Jewish lady, 25-38. Please write with photo, phone. NYM Box A169.

Beautiful, Funny, Female—Sensual, athletic, adventuresome, talented, single blonde, Beverly Hills artist/writer, 33, needs brilliant, superior, honest, sexy, sophisticated, successful man to love. NYM Box 368.

More Strictly Personal ads continued on next page.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **The advertising rate is $17.25 per line.** Minimum size ad is 2 lines. Add **$11.50** for NYM Box Numbers. Check or money order m
accompany ad order and be received by **Closing (every Friday by 2 P.M.) 10 days prior Monday's on sale date.** Phone orders accepted only with American Express, MasterCa
or Visa. All ads accepted at the discretion of the publisher. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. Reply to NYM E
numbers at same address. Responses to NYM Box numbers are forwarded via U.S. Mail for 6 weeks from issue date. **Sending advertising circulars to Strictly Personal box numb
is not permitted.**

Successful 43 Year Old—White lawyer, 6'6", handsome, athletic, fun-loving and intellectual seeks "together" equally fun-loving but "together" woman, 25-35. Must have interests in literature, travel and music. Must be beautiful, charming, exciting and career minded. Please send picture and phone number. I will call all replies. NYM Box A159.

Tall, Handsome, Married Doctor—35, seeks a slim, shapely, beautiful woman, age 25-40, for a discreet, lusty affair. Photo/ phone. NYM Box A160.

28 Year Old Top Executive Woman—Works 12 hours a day. Looking for husband in name only. Strictly platonic relationship. N.Y. or London based man, well-educated, financially stable. Have freedom and excuse "wife." Contracts can be made. NYM Box 361.

Lovable, Shy Pooh Bear—Single, uxorious, male WASP, 41, 6'2", 240, blond, blue-eyed. A fallen patrician with elan in the performing arts. Pines for a blithe but warm sylph, earthy, single female to 40. For fun? Friendship? Relationship? And sharing popcorn, log cabins, yule, dreams, The Palm Court, roasted chestnuts, classical to modern music. A balloon ride? PS. I smoke. RSVP with photo/ phone. NYM Box B017.

Are You A Cultured Man—Sympatico, distinguished, well-off, about 68, interested in meeting attractive, charming woman, cheerful, chic, creatively successful. Are you indeed? Be a good sport and reply. NYM Box 364.

Slim, Pretty Female—5'4", big brown eyes, 34, professional, bright, sensitive, caring seeks attractive single Jewish male professional 30-40, easy going, bright with good sense of humor, for fun, friendship and romance. NYM Box 367.

Unabashedly Intellectual—Urbane, vegetarian, nonsmoker, professional man, 50 seeks like-minded woman, 35 plus. Write POB 1521, FDR Station, NY, NY. 10150

Chicago Based Woman—30, very attractive, straight, bright, cultured, desires to meet interesting, financially secure, attractive, single or married man for exciting times in the windy city. Reply with phone number, photo if possible. NYM Box B034.

Athletic, Good-Looking—Professional, Jewish male, 27, outdoors enthusiast wants to share adventures with a warm, intelligent and cultured woman. If your desire is to share mutual interests please respond to NYM Box B035.

Challenge—Is there a woman with a fresh and natural beauty that is warm, intelligent, slim, athletic and fitness conscious (25-40)? I am a happy, healthy, single, 48-year-old lawyer that is bluntly honest with wit and charm. 5'8", trim and athletic, tournament tennis player. Enjoy creative conversation, travel to hideaways, Woody Allen movies, fine food, music and the arts. Only respond if adventurous and will send a recent photo. NYM Box B036.

Elegant And Energetic—Trim, 5'8", hazel-blonde fun-lover, cleverly disguised as independent businesswoman; desires powerful, sophisticated Manhattan man: single, smart, professional and handsome, 33-43, and willing to dance with me in the streets or under the stars. Send a note with photo. NYM Box B023.

Charming Lady—With love of life, hoping to meet a gent, don't need to be his wife. If you're in your 60's you might like to know a slim, petite, redhead who is a widow. I am a sensitive person and I'd love to share dinner, films, and travel with someone who will care. Let's get together, have a drink, and see what we think! Letter/photo. NYM Box B029.

Tasteful Traveler—Available as companion to a discriminating female of means. I am 6'1", 188 lbs., thick curly hair, blue/ green eyes and have an infectious, melodious voice with a witty, wholesome way. Love to laugh and play. Phone and return address please. P.O. Box 1078 Murray Hill Sta., NY, NY 10156.

Male, 40, Attractive—Old fashioned, financially secure, single seeking attractive, warm, affectionate, understanding female who enjoys sports, dining out, quiet evenings at home, for serious relationship possibly leading to marriage. I am sincere, honest, secure, fun-loving and have not met the right lady. Reply with phone number. NYM Box B024.

Florida Sun And Super Bowl—Ad exec, 38, looking for traveling mate to the Super Bowl in January. Other trips to come if this works out. Send photo and phone. NYM Box A163.

The Quintessential Nice Guy—(References available). Slim, nice-looking, 37 (look 30). Cultured, compassionate, multi-faceted, professional who loves kids, animals, fine music. You, gentle lady, are the elusive, last piece in that puzzle called happiness. NYM Box B027.

Attorney, Successful—Single seeks attractive, intelligent, financially secure female, 27-40. NYM Box B028.

Reward Me And Happiness—Wanted dynamite yet natural, voluptuous but refined, witty and kind, warm and honest, intelligent and fun, single, white female, 25-33, for romantic relationship and possible marriage. The reward offers a man of discriminating taste that comes with success and style. Single, white, Jewish male, 40, six figure income, professional, real, responsible, sincere, handsome, educated. Photo and phone appreciated. NYM Box B030.

Very Attractive—Intelligent, voluptuous, mid 30's blonde seeking attractive, sincere, confident male. NYM Box B026.

Believe It Or Not—This ad is a Hanukkah present. I married at 17, divorced 30 years later and now looking for the man I should have married. I am attractive, 5'7", well-groomed, educated and work. My male friend should be mature, educated, well-rounded, comfortable financially and have a great sense of humor with a joie de vivre. NYM Box B037.

Female Fashion Model Wanted—All statistics listed must be answered to get a reply. You must be a cover girl under contract with a major model agency, age 22-30, must be able to spend the month of Feb. with me at my private hilltop villa in sunny Acapulco. I'm good-looking, in my 30s, single, tall slender, honest, sincere, chief exec officer of a major worldwide company. Please send head sheet/home phone number to NYM Box A96.

Bright, Aware, Attractive—Single, white female mid 30's, seeks charming, intelligent, successful man 40 to early 50's. NYM Box 369.

Single White Male, 40s—Seeking very trim, attractive and healthy single white female, 30s. Airline captain, 6', 165 lbs., healthy, intelligent, educated, sensuous, sensitive, serious and honest. I enjoy regular exercise, archery, music, a good meal, a good laugh, dining in fine restaurants, vacations on tropical islands, good clothing and a fine automobile. Among the most pleasurable things in my life, at the moment are; the time I spend with my boys, my work (sunsets at 30,000 feet) and the anticipated pleasure of one very special person; maybe another family. I have not met that special person yet, but there is a place in my heart for her. A photo would be nice. NYM Box A166.

Had It With The City?—Retired multi-millionaire moved west. Single, 52, 6'2" WASP. Need woman to share world travel and cow punching. Must be at least 5'6", slender. Must possess true class and sophistication and not be afraid of the outdoors. NYM Box A165.

Down By Earth Dreamer—(Attractive European lady, 43) searching for bright, spiritous, romantic, real, warm, uncommon mortal with fine sense of humor. NYM Box 385.

Terrific Smile—Warm laughter, intelligent, sincere, empathetic, perceptive, earthy and romantic, professional, Jewish female, late 30's, 5'8", seeks financially secure mensch, in business or profession, with young children, open to enlarging family. NYM Box B032.

Fairfield County Female—Slim, attractive, professional, 36, 5'4". Seeks successful man with same qualities. I love Woody Allen, chocolate, movies, animals. Want to share these with supportive, communicative man with sense of humor. NYM Box 371.

NJ Married Male—36, looking for discreet evening with single or married lady, 25-40. Send photo with phone. PO Box 652, Clifton, NJ 07012.

Personality Plus—28 year old Jewish girl; sincere, outgoing, zany. Looking for a gentleman who is interested in building a future together. NYM Box A168.

Professor, Author—Male, single, 54, tall, trim, unpretentious, seeks younger 35-40, attractive, non-overweight woman for long term relationship. Perennial student welcome. NYM Box B033.

Be My Guest—To the Caribbean or S
Pacific this winter and Alaska next s
mer. I am a 56 year old, white, single n
professional, sensitive, cultivated,
telligent. Seeking an attractive woman,
race, religion, under 50. Long-term
tionship desired. NYM Box B031.

Mature Male Entrepreneur— Seeks s
slim female for friend/lover. Non-sm
er. NYM Box 374.

Very Successful, Handsome Financi
26, 5'10", Jewish, thrives on Utah's c
powder, Malibu, Matisse and Balanch
Now seeks bond with sexy stock
consistently out performs market.
have extraordinary fundamentals: bea
intellect, and comportment; and str
technicals: Jewish, athletic, 5'5" to 5
Mediterranean complexion and ex
tional figure. Flattering photo if ava
ble. NYM Box A170.

Secure, Handsome, 26—Hotel exec se
beautiful lady. NYM Box A171.

Very Attractive, Single—Savvy, pro
sional black lady, late 30s, with ch
and class, seeks handsome, professio
single male of integrity, 35-47 for a
manent relationship. Send photo.
Box 58, Basking Ridge, NJ 07920.

Successful Female Executive—Pretty,
single, Jewish, with good sense of hu
who enjoys theater, skiing etc. Wishe
meet single male counterpart, 40-50.
to if possible. NYM Box 276.

Handsome Is As Handsome Does—
won't know this giving, empathic, se
tive and caring, gentleman, unless
are that special female who wants to
adored, taken care of, encouraged
mutually sharing relationship. I
white, 45, attractive, president of my
company. Prefer response from 26
non-caucasian female, Far and Mi
Eastern culture with features to ma
For response, please send letter, ph
telephone number for possible per
nent love affair and marriage. NYM
A172.

I'm Not Gorgeous—Or skinny. But I
a professional 32 year old Jewish girl
is nice-looking, fun to be with, a g
personality, and who is warm and car
Looking for a single Jewish male
similar qualifications. Write NYM
A173.

Shayna Maydala—Daddy's nickn
stuck, and now I'm 35, happily divo
on L.I. and seeking my male eq
You're a smart, sensitive, secure
whose zest for laughter, living and lo
will make our date together truly spar
NYM Box 375.

Successful Male Attorney—Age 48,
children, seeks Jewish woman who is
tractive, buxom, educated, pleasant, n
aggressive, with class and finan
means. Picture please. NYM Box A1

ANNOUNCEMENTS

12/5/83, Happy Birthday No. 5—I
you. M. C.

TOWN & COUNTRY PROPERTIES

wn & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. e Rates for this section are as follows: one time ad—$230.00 per inch; two consecutive ads—$205.00 per inch per issue; ree consecutive ads—$190.00 per inch per issue; four consecutive ads, $175.00 per inch per issue. Long term rates also ailable. All ads accepted at the discretion of the publisher. Larger sizes available in increments of ¼ inch. Extra $10 r NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and received by **Closing (every Tuesday by 12 noon for following Monday).** Phone orders accepted only with American xpress. MasterCard, or Visa. Classified Dept., New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; 880-0732.

ate Increase effective with the January 9, 1984 issue.

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Exclusive New Listing

Chic Sutton Pl. Pristine condition 3½ rm apt w/ sunny river view, 1½ baths, lovely, dining area, modern kitch. Terrific apt! Ask $315,000. Mt $541.68

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Douglas Elliman Gibbons & Ives
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4 bedrm, 2½ bth Colonial in sought-after area of North Stamford. Liv rm/ fpl, finished playrm, wall-to-wall carpeting, sliding doors to deck. All rooms are SPACIOUS. Lovely landscaped property in private family neighborhood . $229,500

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2700 Summer St 203-348-8565

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Abounding old-world charm in this two bedroom, 1½ bath apartment. Living room with fireplace, good closets. Well-located for walking to work. Asking $255,000. $755 maintenance. Please call for information: The Co-operative Department 688-8700

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All is possible in much-applauded Hickory Hill Two adult community. Beautiful, sunny, easily maintained country townhouses. Wooded site in Rockland County, only 20 miles from Manhattan. Livingroom & master bedroom both have decks. Community house, tennis courts, swimming pool. $125,000-$130,000. Resident-sponsored, so monthly maintenance only $70. 914-359-7869.

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PROFESSIONALS
-Three quarters hold professional or managerial positions
PROPERTY OWNERS
-62% own their own home (median value of main residence $129,000)
-20% own a second or vacation home as well
-13% own a home valued at $300,000 or more
-23% own real estate as an investment

esearch source: 1983 Subscriber study

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 491

BY MARY ANN MADDE

THE NOBEL PEACH PRIZE—discretionary award to a really swell person.

SHE'S WAITING FOR DR. RIGHT—her father was a professional man, too.

THE BOY STOOD ON THE BURNING DUCK—the chef recommended canard au petit garçon.

Above, single switches. Competitors are invited to provide a brief definition for one well-known phrase, title, or what-you-will, in which a single letter is changed.

Results of Competition 488, in which you were asked for the concluding paragraph of a bad novel.

Report: Much walking out into the moisture, don't you know. And dead people. What we have here are many dead people. And atmosphere. As I type this, it is nearly Thanksgiving. But what of Myrna and the Foxburgh heir? The phone shrieks. It could be K-9. Or another wrong number. Instead of answering, I put on my battered felt raincoat and head out the door. Anyone passing might think it is just the rain in my eyes. Fred would know better.

First Prizes of two-year subscriptions to "New York" to:

Justin won his first Oscar for Best Actor that year. Today, he's a legend. Critics and fans still adore him, and a Kansas City children's hospital bears his name. Marcie and I live in a small bungalow in the Hollywood hills. I look after her and pick up stunt work when I can get it. Justin is a closed chapter in our lives. We never mention his name.

Alice Evans, Fort Lauderdale, Fla.

Nobody at the club noticed the shabbily dressed old man at the end of the bar. Only the bartender remembered Wainwright Coughlin III. "The usual, sir?" he asked.

David K. Miller, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

I stared down at his body. Except for the small wound in his neck oozing blood, he might have been sleeping. I looked at the pistol in my hand. Slowly I moved, as if in a dream, towards the telephone. Dialing, I noticed the color on my nails. It was blood red.

Susan A. Epstein, Providence, R.I.

Some time during the second night, Gavin stopped and untied the lead from Battoga's horns. "Goodbye," he whispered to the bewildered oryx, "You'll be safe here. I've got to go back and find Johanna." For a long time after the man had gone, Battoga stood where he had been left. Then, with a toss of his antlered head, the great oryx started following Gavin's trail, through the African night into the troubled dawn.

Mitsu Yamamoto, N.Y.C.
sp. mention: Arthur Zigouras, N.Y.C.

And Honorable Mention to:

Some day the grass will grow again, veiling the scars burned deep into the hill, the church will be rebuilt, another quick-food place will open where Diablo's was, but Fiona won't be here to see it. And neither will I.

James Elward, N.Y.C.

The wind had come up again, turning the bay into bright little chips of light. Over on the dock Carl was taking pictures of some tourist posing with the stuffed marlin. I turned toward the harbor. The rain would be working its way up the channel by now. Maybe tomorrow the pain would begin to ease.

H. L. Siddons, Atlanta, Ga.

Herr Koenig sat in the straight-backed mahogany chair, peering down at the chessboard and its men, now coated with a fine film of dust. The study was enveloped in the damp moistness of a Bavarian autumn, and Herr Koenig felt the first twinges of gou as he would the greeting of a familiar companion. From the street below, he heard th laughter of schoolgirls. He craved the siler comfort of his bedroom—the hard palle the reading lamp, the solitary dracaena, i leaves polished to an emerald glow—but h knew Jacques awaited his correspondenc so he bowed his head to contemplate hi next move.

Larry Josephs, N.Y.

It had been a long hard day, and as watched the sun sink into the water, it neve occurred to me that I was facing east.

Louis B. Raffel, Skokie, Il

"Come on out, man, they got us."

M. Deveau, Attica, N.

She got into the taxi, sat there stiff an straight, then the light changed, the ta pulled away and disappeared down th rain-slick street. Maybe she turned at th last moment for a final look. Too much fo I couldn't be sure. If she had, she'd hav seen a guy standing there in a trench coat. guy with a sad face. A real sap, I guess. chump.

William Bayer, N.Y.

Molly's mink-clad figure stood in snakeski boots before the three marble-heade mounds of earth—two long ones for he parents, and a touching little one for th Pekinese. "This is the last time we'll b together as a family," she reflected. Turnin smartly, she popped a stick of Wrigley's i her mouth, crunched through a falling sno to her Jaguar, eased inside, and withou putting in the clutch, she ignited the engin lurched through the cemetery gate and o down the highway.

Wilder Knight, N.Y.
sp. mention: Robin Mensch, Orange, Cal

In the end all you can hope to come out wit is your self-respect and a few precious memories—a laugh in the sunlight, a kiss in th dark, a couple of faded ticket stubs, and name that keeps echoing down the corrido of your mind: Dominique, Dominiqu Dominique. Yet somehow it's enough. Ye it's enough.

E. L. Dachslager, The Woodlands, Te

The vase, layered with jasmine, hibiscu frangipani, azalea, and tuberoses, seemed smile back at me. In my solitude, I hadn realized it before. Flowers had become m new best friends.

Richard P. Monley, Birmingham, Mic

Frumkle feebly tried to raise her head fro the pillow, but it seemed so heavy. All thos ople around the bed, she thought, who are ey? That girl—Deborah? No, her beautiful eborah was dead; that must be Deborah's ughter. And the handsome gray-haired an they called "Senator"—could that be r Moishe? It was so long since those days Zabkowice, since Rivington Street. She d struggled and fought for her family. ow it was time to rest. She peacefully osed her eyes and turned toward the grow-g light.

J. Bickart, N.Y.C.

nother tough case cracked. With great igue, Lieutenant Ryan lumbered along o the cold winter rain. A thought ran rough his mind: Was it Kierkegaard who ote, "No one ever said it would be easy"?

Nikki Rosa, N.Y.C.

she fell to earth, her reality distorted ain. Karl screamed into the microphone, t the sense of freedom among the clouds afened the cries. "Pull the cord! Please, ll the cord!" Plummeting in ecstasy, she d forgotten the uprushing land—just as e had planned.

Edaw Naj, Lynbrook, N.Y.
mention: Miles Klein, East Brunswick, N.J.

atching my last cigarette burn itself to a ld ash, I tried to write it all down, but I uldn't find the words. I looked out the ndow and the traffic light was red. It was rting to rain. I think her name was artha.

David Hinckley, Morristown, N.J.
sp. mention: Kay Waller, Chicago, Ill.

say this for her, she sure had style.

Carl Wolfson, Albany, N.Y.

ad left them with Mr. Andrews, the owner the pet store on East 14th Street. He sured me that he would find the perfect me for them. The horror, you see, is only t beginning . . .

Nancy Stark, N.Y.C.

ed the country right after the indictment. n years have passed, and I live very com-tably, but the real sentence can never be mmuted; the spasm of sadness each day. son must be entering college now, and daughter finding her own young man.

Raymond E. Benenson, Niskayuna, N.Y.

ader, I moved in with him.

Eric Hyman, Somerset, N.J.

nen Tuesday came, I packed my hot plate, Pimms, my mother's bar pin, my pills, my ting, some sensible shoes, a change of othing and left Doom Lake forever.

Tom Morrow, N.Y.C.

at Herr Klemer turned out to be a woman d not surprise me. What did was that the ne intensity I came to fear as an versary I would learn to cherish as a er.

John Blumenthal, Rye, N.Y.

king a final look in the mirror, Jesse dded approval at what she saw. She lked into the kitchen, leaned over the ove, blew out the pilot light and turned on four burners. Pouring out a glass of sherry, she picked up the script, sank into the large chair in the living room and calmly began to read through Robert's play.

Judy Klein, East Brunswick, N.J.

Then, the red-haired tot climbed on my knee. She asked for a dolly and a sled, never realizing that Santa was her real daddy. She would never know.

Tim Hanley, N.Y.C.

The samovar hissed on the stove, and Natasha Yurievna dreamt of years past . . .

Douglas Braverman, Troy, Mich.

As he passed through the prison gates for the last time, he danced a jig of exhilaration. "Free!" he sang. He filled his lungs with cool, clear air and rejoiced in his freedom. After 35 years, he had made it out. Still singing, he stepped into the street. He never saw the bright yellow Mayflower moving van rushing to grant him eternal parole.

B. K. Justus, N.Y.C.

Mitzi's funeral lasted exactly fourteen minutes, and there was no music.

Jody Neblett, Brooklyn

"You ain't seen the last of me, Aunt Lulu," she gasped, and those were her dying words. And someday I know I'll be cuttin' back the kudzu vine, and there she'll be a sittin', tootin' on the ocarina she never could play worth a dang, botherin' and messin' up my life as usual.

Larry Laiken, N.Y.C.

Senator Swithins advanced toward his old foe, a hand, his right one, extended, "*Mr.* President," he said.

E. L. Schlotter, McMurray, Pa.

Standing there amid the ruins of the once-great city, he knew he couldn't take her with him. Sure, she had fought bravely by his side, but where he was going was just too dangerous for a woman. Silently he broke their embrace and strode quickly away, grateful that she hadn't seen the single tear cascading down his lean, strong face.

Kenneth Spears, Raleigh, N.C.

The baby kicked beneath his hand, and Lani laughed softly. "Quite sure," she told him. "And your son seems to agree with me."

Peter S. Schwartz, Brookfield, Conn.

It was startling. I stared at the answer, but could hardly believe my eyes. Yet, there it was, big as life, on the monochromatic screen. The system never makes a mistake. They'll be coming for me soon.

Tasha Warren, Moreland Hills, Ohio
sp. mention: Alan Levine, Massapequa, N.Y.

I wonder if there really is a lifestyle after this lifestyle?

Viola Dawson, New Haven, Conn.

Competition Rules: POSTCARDS ONLY. One entry only should be sent to Competition Number 491, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by December 16. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the January 23 issue. Out-of-town postmarks are given three days' grace.

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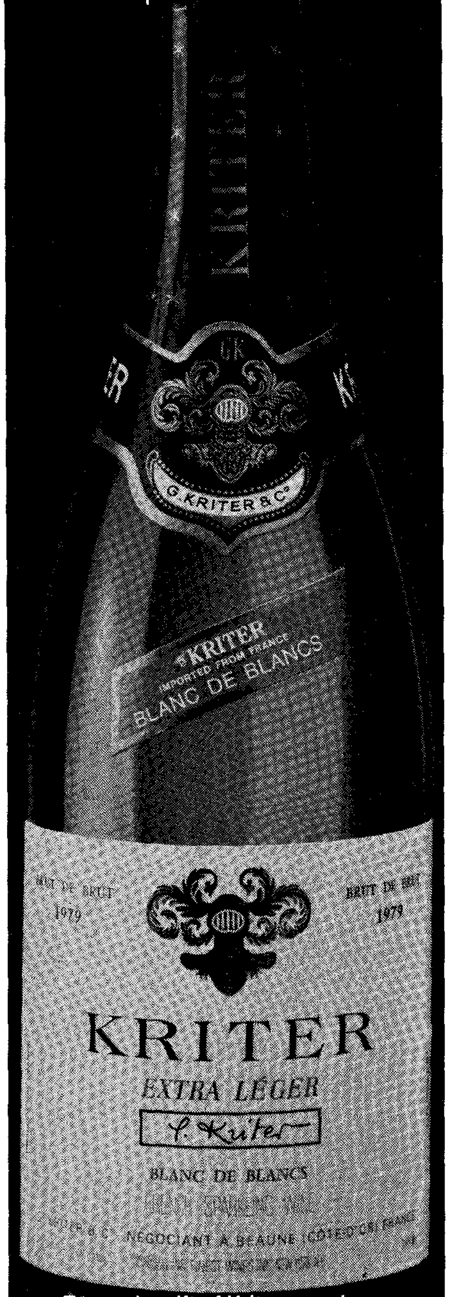

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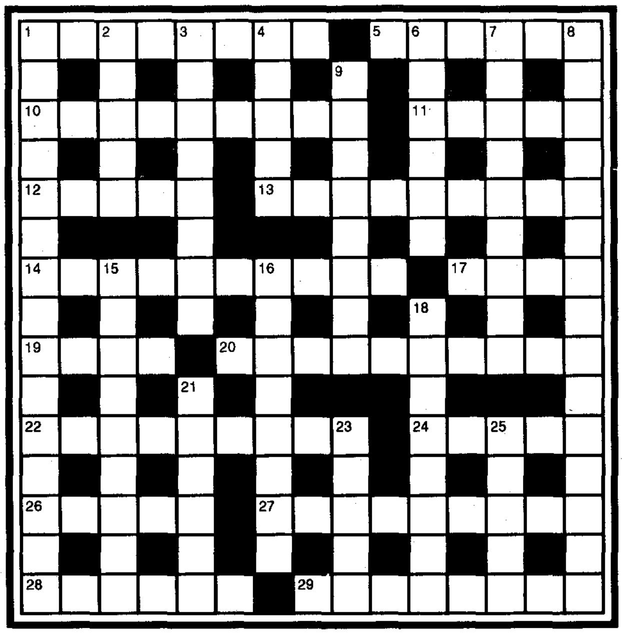
‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 No longer with the grousers of the branch! (8)
5 It’s first-class to eat hungrily when upset by the girl. (6)
10 Insect seems of extraordinary girth to me. (5, 4)
11 Where the unwanted go to dance? (5)
12 Three ladies preparing a feast. (5)
13 Fair kind of pendulum? (9)
14 Does it provide periodical bursts of music for the employees? (5, 5)
17 Place for storing fodder for missile systems? (4)
19 Humble, lowly and discourteous too! (4)
20 Musicians are not sitting where they should be. (10)
22 Pet descriptions of notches or indentations? (9)
24 Having a particular shape of young creature in charge. (5)
26 A din I created in the country. (5)
27 It’s steep price revision—price not right! (9)
28 Go out in search of pleasure and obtain a novelty item. (6)
29 Very poor chicken product with cereal wrapping and a bit missing. (8)



Down

1 Athlete hors de combat? (3, 2, 3, 7)
2 Fruit hit, one lost in struggle. (5)
3 Exclamation against right fool: is the cause of troubles. (8)
4 Old boys wrap up Old English instruments. (5)
6 Make an accusation about everything for example and everything initially. (6)
7 Officer in charge gets a large number moving during disorder. (9)
8 Coo! Piety not said to suit thi: kind of child organisation! (8, 7)
9 A thin lad in a state! (8)
15 International organisation settled in favour of being irresolute. (9)
16 On paper they offer guidance to drivers. (4, 4)
18 A hang-up in December? (8)
21 Boy changed beer offered to buyers. (2, 4)
23 Nieces without one in setting for action. (5)
25 Brother needs change of air, being a smoker. (5)

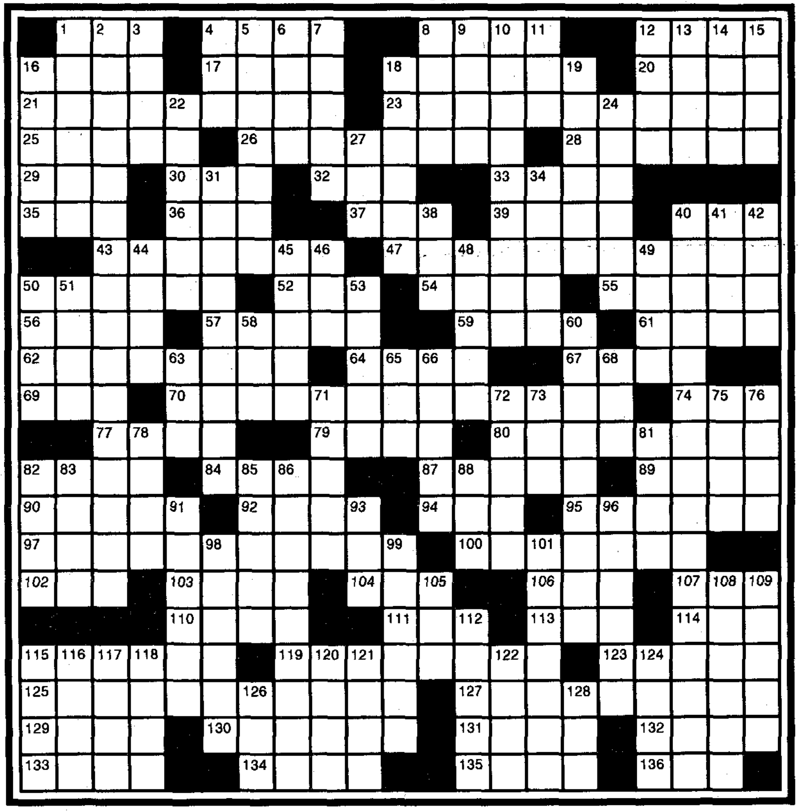
‘RETROSPECTIVE ’83’ :‘CUE’ CROSSWORD /By Maura B. Jacobso

Across

1 Vigoda of TV
4 Roebuck
8 Soprano Gluck
12 Redact
16 Kremlin dynast
17 Whale film
18 Epithet for Elizabeth I
20 Venice’s beach
21 Ice men of ’83
23 Oscar actor, ’83
25 —— -percha (latex substance)
26 Go different ways
28 Down Under “bears”
29 Silk source
30 Concorde, e.g.
32 Lab course
33 “—— fair in love. . .”
35 Dream-research abbr.
36 Henry V, as prince
37 Ply an ax
39 Stalemates
40 Pro ——
43 Sumptuous
47 Tennis superstar, ’83
50 Breakfast food
52 —— de cologne
54 Capital of Calvados
55 Pauline’s lot
56 Champagne bucket
57 Shows boredom
59 Fastidious
61 Burmese hardwood
62 Footwear device
64 Judd Hirsch’s award, ’83
67 Diner specialty
69 Craggy slope
70 Hoax of ’83
74 Key’s second word
77 Seeing red
79 Peak of Thessaly
80 Roman rulers
82 Greek reveler’s cry
84 And others: abbr.
87 Hong Kong’s neighbor
89 Starting bet
90 Tossed or fruit
92 Osiris’s vis-à-vis
94 Luau baking pit
95 Lumberjack
97 Australia’s triumph, ’83
100 Parched: poetic
102 Elevator buttons
103 Body of knowledge
104 Panhandle
106 Wood sorrel
107 NBC’s parent
110 Winglike
111 Like steak tartare
113 Hanoi holiday
114 German pronoun
115 “The Count of Monte ——”
119 Suit bottom
123 Anointed
125 Bridge and opera celebrations, ’83
127 Redskins’ win, ’83
129 Chantilly product
130 London tailor’s Row
131 Biblical land
132 S-shaped molding
133 Moslem priest
134 Boris’s colleague
135 Sacrament
136 One of the Chaplins

Down

1 Ease one’s doubts
2 World Series champions, ’83
3 Part of Q.E.D.
4 Turf
5 Table support
6 Real estate unit
7 Fights for breath
8 Square footage
9 Fabric fluff
10 “Only God can ——”
11 After an H
12 Lanchester
13 Pickling seed
14 Bright thought
15 Santa’s load
16 Princeton symbol
18 He played Rockne
19 Short sock
22 New Hampshire city
24 Rumormonger
27 Alas, in Aachen
31 Astronaut in the news, ’83
34 Jungle vine
38 G.I. Jane
40 Tony play, ’83
41 Pernicious
42 Gender designatior
44 Dumas the elder
45 Staircase post
46 Take a burn
48 Chekhovian uncle
49 Grasslands
50 Ancient vault
51 Yodeling feedback
53 Addicts
58 At the age of: abbr
60 Hit rock group, ’83
63 “Return of —— Jedi”, ’83 best-selle
65 Shingle abbrs.
66 Biscayne Bay city
68 Enzyme suffix
71 Of the wind: var.
72 Prune again
73 Start of a Cohan song
75 Johnson of “Laugh-In”
76 River of Flanders
78 Caboose’s locale
81 “Glad” clothes
82 Jacob’s twin
83 Theda Bara’s imag
85 Papal crown
86 Not wishy-washy
88 Org. for 65 Down
91 Expand
93 Bench warmer
96 Public speaker
98 Bits of punctuation
99 Read
101 Beirut, politically, in ’83
105 Pump contents
108 Enjoyed gum
109 Andrea Mc—— (first “Annie”)
112 North Sea feeder
115 DII halved
116 Lot of paper
117 Andes Indian
118 Ski turn
120 Fence bar
121 Paella pot
122 Designer Gernreich
124 Nigerian natives
126 Make a pinch
128 Kiltie’s uncle



Solutions to last week’s puzzles appear on page 1

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